

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2301.

LONDON, SATURDAY, DECEMBER 2, 1871.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

CHRISTMAS LECTURES.

ROYAL INSTITUTION OF GREAT BRITAIN, ALBEMARLE-STREET, W.

Professor TYNDALL, LL.D., F.R.S., will deliver a Course of Six Lectures, adapted to a Juvenile Audience. On Ice, Water, Vapour, and Air, commencing on THURSDAY, Dec. 28, at 3 o'clock; to be continued on Dec. 30, 1871; Jan. 2, 4, 6, 9, 1872. Subscription to this Course, One Guinea (Children under 16, Half-a-Guinea); to all the Courses in the Season, Two Guineas.
Dec. 1871.

H. BENCE JONES, Hon. Sec.

ROYAL INSTITUTION OF GREAT BRITAIN, ALBEMARLE-STREET, W.

The next ACOTONIAN PRIZE, or PRIZES will be awarded in the year 1872 to an Essay, or Essays, illustrative of the Wisdom and Benevolence of the Almighty.

The subject is 'The Theory of the Evolution of Living Things.' The Prize Fund is Two Hundred Guineas, and it will be awarded as a single Prize, or in sums of not less than One Hundred Guineas each, or withheld altogether, as the Managers in their judgment shall think proper.

Competitors for the Prize are requested to send their Essays to the Royal Institution, on or before June 30, 1872, addressed to the Secretary, and the adjudication will be made by the Managers in December, 1872.
H. BENCE JONES, Hon. Sec. R.I.
Dec. 1871.

EVENING LECTURES TO WORKING MEN. ROYAL SCHOOL OF MINES, Jermyn-street.

THE SECOND COURSE, consisting of Six Lectures on 'Electricity,' will be commenced by Dr. GUTHRIE, F.R.S., on MONDAY EVENING NEXT, the 4th December, at 8 o'clock. Tickets can be obtained, by Working Men only, on Saturday Evening, the 2nd December, from 7 o'clock p.m., upon payment of 6d. for the whole Course.
N.B. Only one Ticket can be issued to each applicant, who is requested to bring his Name, Address, and Occupation written on a piece of paper, for which the Ticket will be exchanged.
TRENHAM REEKS, Registrar.

SOCIETY for the ENCOURAGEMENT of the FINE ARTS.

FOURTEENTH SESSION.

FIRST CONVERSATION, THURSDAY, 18th January, 1872, at the SOCIETY OF BRITISH ARTISTS' GALLERY, SUFFOLK-STREET. Four Conversations (with Ticket to admit one friend). Lectures, Exhibitions, &c. THURSDAY EVENINGS—Annual Subscription, One Guinea. No Entrance Fee.
GEORGE BROWNING, Hon. Sec.

ROYAL AGRICULTURAL SOCIETY OF ENGLAND.

AGRICULTURAL EDUCATION.

The Examination of Candidates for the Society's Prizes will take place in the Week commencing TUESDAY, April 16th, 1872. The age of Candidates for the Society's Prizes must not be above 21 years on March 1; but Candidates of age 18, may compete for the Society's Certificates. Copies of the Form required to be sent in by March 1 may be had on application to
H. M. JENKINS, Secretary,
19, Hanover-square, London, W.

SEVENTH SESSION.

VICTORIA INSTITUTE, or Philosophical Society of Great Britain.

THE SESSION will COMMENCE at 8 o'clock on MONDAY, 4th December, when W. R. COOPER, Esq., Sec. Soc. of Biblical Archaeology, will read a Paper on 'The Serpent Myths of Ancient Egypt.' During the Session, Papers will be read by the Rev. I. G. WOOD, F.R.S., Rev. Dr. R. D. OLB, T. B. BATHURST, &c.
THE READING-ROOM and LIBRARY are open from 10 to 8 o'clock, 8, Adelphi-terrace, Strand.
F. PETRIE, Hon. Sec.

Primary Object.—To investigate fully and impartially the most important questions of Philosophy and Science, but more especially those that bear upon the great truths revealed in Holy Scripture, with the view of reconciling any apparent discrepancies between Christianity and Science.

* * The Paper of Objects may be had of the Honorary Sec. clergy.

ANTHROPOLOGICAL INSTITUTE OF GREAT BRITAIN AND IRELAND.

4, ST. MARTIN'S-PLACE, Trafalgar-square.

MONDAY, December 4th, at 8 p.m. Papers to be read:—
1. 'On Anthropological Collections from the Holy Land,' No. II., by Captain R. F. Burton, F.R.G.S., late H.M.'s Consul, Damascus.
2. 'On a Collection of Flint Implements from the Cape of Good Hope,' by Professor Bux, F.R.S. and Rev. Mr. Dale.
J. FRED. COLLINGWOOD, Secretary.

CRYSTAL PALACE. SPECIAL ATTRACTIONS FOR NEXT WEEK.

MONDAY.—Last Day of Cat Show.
TUESDAY and THURSDAY.—Operas in English.
SATURDAY.—Eleventh Saturday Concert; Third Billiard Match.
The Fine-Arts Courts and Collections, including Picture Gallery the Works on Sale—the Technological and Natural History Collections—Illustrations of Art, Science and Nature, and the Gardens and Park, always open. Music Daily.
Admission, Monday to Friday, ONE SHILLING; Saturday, HALF-A-CROWN, or by Guinea Season Ticket.

CRYSTAL PALACE.—SECOND NATIONAL CAT SHOW, under the patronage of her Grace the Duchess of Sutherland, the Hon. Lady Cust, Lady Mildred Beresford-Hope, Lady Dorothy Nevill, the Hon. Mrs. Henry Walpole, and the Royal Society for the Prevention of Cruelty to Animals. This day (Saturday), December 2, and Monday next, December 4. The Exhibition will present a greater number and more remarkable varieties of the Cat than have ever been brought together, and will comprise Wild Cat and Kittens, Hybrids, British and Manx, Russian and Continental, Abyssinian, Persian, Angora, Aleppo, and other varieties from the East. Special Show of Working Men's Cats. The entries are more numerous than in number than those of the first show. Admission this day (Saturday), HALF-A-CROWN, Monday, ONE SHILLING; both days by Guinea Season Ticket.

MADAME SAINTON-DOLBY'S VOCAL ACADEMY.

MADAME SAINTON-DOLBY begs to announce that her ACADEMY for the TRAINING of PROFESSIONAL VOCALISTS (Ladies only) for the Oratorio and the Concert Room, will open shortly after Christmas. Prospective students on application at her residence, 71, Gloucester-place, Hyde Park, W.; or at Mr. George Dolby's Offices, 52, New Bond-street, W.

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The Collection of DRAWINGS and PUBLICATIONS, arranged for Exhibition, are OPEN DAILY to the free inspection of the public. The Chromo-lithographs and Engravings, which are sold to the Public as well as to the Members of the Society, at prices varying from 7s 6d. to 2s 6d., include Reproductions from the Works of Giotto, Masaccio, Lippi, Fra Angelico, Giotto, Mantegna, Botticelli, Ghirlandajo, Perugino, Francia, Fra Bartolommeo, L. da Vinci, Luiti, A. del Sarto, Bassi, Michael Angelo, Raphael, Mengini, Van Eyck, A. Dürer, &c. Prospectuses, containing terms of Membership, and a Free and Descriptive List of Publications, will be sent, post free, on application to the Office.
F. W. MAYNARD, Secretary.
24, Old Bond-street, London.

RUSSELL LITERARY AND SCIENTIFIC INSTITUTION, Great Corn-street, Russell-square. Established 1808.

The Annual Course of Lectures will be delivered on Monday Evenings, commencing Monday, December 11th, by Lord William Lennox, Captain F. Duncan, R.A. F.R.S., Charles Brooke, F.R.S., Phillips Bevan, F.R.G.S., Hildus Frichard, F.R.S., Henry Trimen, M.B., W. Spencer Watson, F.R.C.S., D. Nasmith, F.R.S., F. Flower, Esq., the Rev. G. F. Townsend, M.A., and Mr. H. W. Aldrich. There will also be Five Musical Evenings, under the direction respectively of Mr. J. Stedman, Mr. Mount Smith, Mr. J. C. Beuthin, Mr. J. W. Harman, and Mrs. Willmore. Detailed Programmes and Prospectuses may be had on application. The Theatre may be hired on disengaged evenings upon reasonable terms.
EDWARD A. McDERMOT, Secretary.

LECTURES on the FINE ARTS.—A Systematic Course on 'The History, Principles, Styles, and Practice of the ARTS OF DESIGN,' by GEORGE REDFORD, F.R.C.S., formerly Registrar of the Crystal Palace Collection, Curator of the Art-Treasures Exhibition, Manchester, 1857, Commissioner for the National Exhibition of Works of Art, Leeds, 1858, will be delivered at the NEW BRITISH INSTITUTION, 35, OLD BOND-STREET. Fee for the Course of Twelve Lectures, 3s, admitting two persons; Single admission, 2s 6d.

The Introductory Lecture, on MONDAY, December 4, at 8 p.m. Subject: Art and Utility—Art and Wealth—Art and Civilization—Art and Morality—Art and Natural Beauty—The Real and the Ideal, &c.

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AFTERNOON MUSICAL READINGS.—Miss EMILY FAITHFULL will give a Series of Four Readings on TUESDAY AFTERNOONS, at 3 o'clock, at her Private Residence, assisted by Madame Sievers on the Piano and Harmonium.—Dec. 12, Miss Faithfull will read 'Mrs. Browning's "Lady Geraldine's Courtship,"' Dante Rossetti's 'Blessed Damozel,' &c. Tickets for the Series, One Guinea; Single Tickets, 4s.—50, Norfolk-square, Hyde Park, W.

ABERDEEN SCHOOL OF ART, MASTER WANTED.

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Mr. J. JEREMIAH'S Paper on 'The Physical Origin of Alleged Spiritualism,' will take place on MONDAY, Dec. 4, at 8 p.m., at the New Debating Society, ISLINGTON LITERARY and SCIENTIFIC SOCIETY, Wellington-street, Upper-street, Islington, N. Ladies admitted. Admission free.

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Such being the girl, it is clear that Sir James Chettam, a typical young English gentleman, manly, simple, not clever, not learned, a good son, capable of becoming a good husband, a lover of field-sports, and a kindly magistrate, will have no chance with her:—

"That he should (even) be regarded as a suitor to herself would have seemed to her a ridiculous irrelevance. Dorothea, with all her eagerness to know the truths of life, retained very child-like ideas about marriage. She felt sure that she would have accepted the judicious Hooker, if she had been born in time to save him from that wretched mistake he made in matrimony; or John Milton when his blindness had come on; or any of the other great men whose odd habits it would have been glorious piety to endure; but an amiable handsome baronet, who said 'Exactly' to her remarks even when she expressed uncertainty,—how could he affect her as a lover? The really delightful marriage must be that where your husband was a sort of father, and could teach you even Hebrew, if you wished it."

This kind of husband comes across poor Dorothea's path. Mr. Casaubon is a strange compound of all that—to those who are old enough to tell true gold—is not bad, but hopelessly and achingly negative and repulsive. He is rich and unimpeachable—at once a country squire and a rector. He has read by candle-light until he has ruined his eyes, and "blinks" like a great owl. But yet he is neither a learned man, nor a wise man, for

"He had undertaken to show (what indeed had been attempted before, but not with that thoroughness, justice of comparison, and effectiveness of arrangement at which Mr. Casaubon aimed) that all the mythical systems or erratic mythical fragments in the world were corruptions of a tradition originally revealed."

He is not a boor; but he is too self-concentrated to be a gentleman. In manner he is an insufferable and most overweening prig,—which is a positive trait in him, and very pronounced. His language is sesquipedalian; his morality—so Sir James, his rival, says—is "a parchment code." His age is sinking into sere, and his physique, especially in the matter of legs, is atrocious. Mr. Casaubon, however, comes to dinner; and Dorothea at once makes a god of this great, coarse, splay-footed image of potter's clay:—

"'Seest thou not yon cavalier who cometh toward us on a dapple-grey steed, and weareth a golden helmet?'—'What I see,' answered Sancho, 'is nothing but a man on a grey ass like my own, who carries something shiny on his head.'—'Just so,' answered Don Quixote: 'and that resplendent object is the helmet of Mambrino.'"

The poor girl "looks deep into the ungauged reservoir" of the pedant's mind, and "sees reflected there in vague labyrinthine extension every quality she herself brought." And so, to make the story short, Mr. Casaubon, who wants a wife, partly as an amanuensis, partly as a reader, partly as a nurse, offers his hand to Dorothea deliberately and selfishly, and is almost immediately accepted by that young lady, to the infinite disgust and annoyance of all those who have reason to love her.

What will come of this sad sacrifice, it is not for us to even attempt to guess; but that no good can come of it, is only too clear. We leave a young and noble girl day-dreaming that she has found her Milton in a dry, old pedant, who is "the centre of his own world, who is liable to think that others are providentially made for him, and especially to consider them in the light of their fitness for an author of the 'Key to all Mythologies.'" And yet the man is not a bad man. He is only a lump of horribly disappointing negations, whom we are expressly warned not to prejudice:—

"If to Dorothea Mr. Casaubon had been the mere occasion which had set alight the fine inflammable material of her youthful illusions, does it follow that he was fairly represented in the minds of those less impassioned personages who have hitherto delivered their judgments concerning him? I protest against any absolute conclusion, any prejudice derived from Mrs. Cadwallader's contempt for a neighbouring clergyman's alleged greatness of soul, or Sir James Chettam's poor opinion of his rival's legs,—from Mr. Brooke's failure to elicit a companion's ideas, or from Celia's criticism of a middle-aged scholar's personal appearance. I am not sure that the greatest man of his age, if ever that solitary superlative existed, could escape these unfavourable reflections of himself in various small mirrors; and even Milton, looking for his portrait in a spoon, must submit to have the facial angle of a bumpkin. Moreover, if Mr. Casaubon, speaking for himself, has rather a chilling rhetoric, it is not therefore certain that there is no good work or fine feeling in him."

And so Dorothea and Mr. Casaubon start for a wedding tour to Rome; and the rest of the volume is taken up with the doings of the chief families in Middlemarch,—the Vincys, the Waules, the Bulstrodes, the Featherstones, and other *dramatis personæ*, such as a country town affords. This portion of 'Miss Brooke' calls back to us 'The Mill on the Floss,' exactly as certain undertones in 'Miss Brooke' proper, bring back memories of 'Romola.' George Eliot has a very subtle power of analysis, and loves to follow and trace the windings of a dull common conscience. Properly anatomized the most tiresome of fools often proves to be fear-

fully and wonderfully made, and even to have what he imagines to be his reasons for doing what he thinks right. And, in addition to a peculiarly penetrating analytic skill, we need hardly be reminded that George Eliot possesses an infinite fund of quiet, dry humour, together with a constructive ability, which enables her, by a few sharp, short touches, to strip a soul, and place it before us with its vices and virtues in vivid clearness of outline and precision of detail. Mr. Brooke, for instance, occupies no small portion of the story; but his character is summed up for us in a few lines on almost every page. We know all about the man at once when we find him at dinner, across the walnuts and the wine, informing the learned Mr. Casaubon

"That the Reformation either meant something or it did not, that he himself was a Protestant to the core, but that Catholicism was a fact; and as to refusing an acre of your ground for a Romanist chapel, all men needed the bridle of religion, which, properly speaking, was the dread of a Hereafter." "I made a great study of theology at one time," said Mr. Brooke, as if to explain the insight just manifested. "I know something of all schools. I knew Wilberforce in his best days. Do you know Wilberforce?"—Mr. Casaubon said, "No."—"Well, Wilberforce was perhaps not enough of a thinker; but if I went into Parliament, as I have been asked to do, I should sit on the independent bench, as Wilberforce did, and work at philanthropy." Mr. Casaubon bowed, and observed that it was a wide field. "Yes," said Mr. Brooke, with an easy smile, "but I have documents."

Equally incisively are the good people of Middlemarch brought before us face to face. There is Mr. Standish, the old lawyer, who swears roundly "by God" over his host's dinner-table, and "who had been so long concerned with the landed gentry that he had become landed himself, and used that oath in a deep-mouthed manner, as a sort of armorial bearings, stamping the speech of a man who held a good position." There is Mr. Chichely, "a middle-aged bachelor and courting celebrity, who had a complexion something like an Easter egg, a few hairs carefully arranged, and a carriage implying the consciousness of a distinguished appearance." And, above all, there is Mrs. Cadwallader, the Rector's wife, who "believed as unquestioningly in birth and no-birth as she did in game and vermin. She would never have disowned any one on the ground of poverty: a De Bracy reduced to take his dinner in a basin would have seemed to her an example of pathos worth exaggerating, and I fear his aristocratic vices would not have horrified her. But her feeling towards the vulgar rich was a sort of religious hatred: they had probably made all their money out of high retail prices, and Mrs. Cadwallader detested high prices for everything that was not paid in kind at the Rectory: such people were no part of God's design in making the world; and their accent was an affliction to the ears. A town where such monsters abounded was hardly more than a sort of low comedy, which could not be taken account of in a well-bred scheme of the universe."

But we hardly needed Mrs. Cadwallader to salt chapters so full of savour, and sparkling with such epigrams as that "charitable people never know vinegar from wine till they have swallowed it and got the colic"; that Brooke is "a very good fellow, but pulpy; he will run into any mould, but he won't keep shape,"—which is Mr. Cadwallader's opinion of his neighbour; and that "somebody put a drop of his blood under a microscope, and it was all semicolons and parentheses,"—which is

Mrs. Cadwallader's opinion of Mr. Casaubon. Nor can we refrain from Mr. Standish's view of "ventilation and diet and that sort of thing," which is to the effect that "Hang it! it is not quite sound,—upsetting the old treatment which has made Englishmen what they are." And Mr. Standish's criticisms suggest to us at once the dialogue between Mrs. Cadwallader and Lady Chettam, about the "complaint" of Mrs. Renfrew—a complaint "which puzzled the doctors, and seemed clearly a case wherein the fullness of professional knowledge might need the supplement of quackery."

"Where can all the strength of those medicines go, my dear?" said the mild but stately dowager, turning to Mrs. Cadwallader reflectively. "... 'It strengthens the disease,' said the Rector's wife, much too well-born not to be an amateur in medicine. 'Everything depends on the constitution: some people make fat, some blood, and some bile—that's my view of the matter; and whatever they take is a sort of grist to the mill.'—Then she ought to take medicines that would reduce—reduce the disease, you know, if you are right, my dear. And I think what you say is reasonable."—"Certainly it is reasonable. You have two sorts of potatoes, fed on the same soil. One of them grows more and more watery—'Ah! like this poor Mrs. Renfrew—that is what I think. Dropsy! There is no swelling yet—it is inward. I should say she ought to take drying medicines, shouldn't you?—or a dry hot-air bath. Many things might be tried, of a drying nature.'—Let her try a certain person's pamphlets," said Mrs. Cadwallader in an undertone, seeing the gentlemen enter. "He does not want drying."

We close 'Miss Brooke' with only the ends in our hands of the tangled skein. How it will unravel it is not possible to guess, for hitherto we have had a mere study of character, nor has the action of the piece properly begun. The history of man is "a mysterious mixture," and behaves strangely "under the varying experiments of time." And the people of Middlemarch, Loamshire, are so like ourselves, that we can no more forecast their lives than our own, nor tell how their natures will be affected by the tangled web of causes which influence them for evil or for good. For Dorothea's future we have much anxiety, indeed, but no fear. Celia, her sister, ought, as a step in the fitness of things, to become Lady Chettam. But of the future of Rosamond Vincy, of Mr. Lydgate, of Fred, and of Mary Garth, all is at present uncertain, and we are left looking and waiting for the second part of 'Middlemarch' as eagerly as we waited and looked for the first.

The English is George Eliot's own, and never flags. It is written with care, and polished like steel. So smoothly does it flow, that it is only upon a dissection that each sentence reveals the labour with which it has been built. Indeed, that George Eliot writes and re-writes every page, is but too clear from the many subtleties and allusions which are welded into the text with an art so consummate that it needs reflection to enable us to see that such far-fetched after-thoughts were never part of a first draught. That Mrs. Cadwallader should be a match-maker was, if all be considered, only to be expected. But we are further told that

"Even with a microscope directed on a water-drop we find ourselves making interpretations which turn out to be rather coarse; for whereas under a weak lens you may seem to see a creature exhibiting an active voracity into which other

smaller creatures actively play as if they were so many animated tax-pennies, a stronger lens reveals to you certain tiniest hairlets which make vortices for these victims while the swallower waits passively at his receipt of custom. In this way, metaphorically speaking, a strong lens applied to Mrs. Cadwallader's match-making will show a play of minute causes producing what may be called thought and speech vortices to bring her the sort of food she needed."

And also that Mrs. Cadwallader's mind was "active as phosphorus, biting everything that came near into the form that suited it." Metaphors such as these, far-fetched, somewhat strained, and drawn by force from the most recondite arcana of chemistry and zoology, are apt, if indulged in, to degenerate into mannerism. We do not remember such in 'Romola'; but 'Middlemarch' is full of them. They choke the mechanism of the English, and they interrupt the thought. George Eliot ought to be far too self-possessed to fall away into any such tricks of style.

But yet 'Middlemarch,' although not built upon the 'Romola' lines, fully sustains the reputation which culminated in 'Romola' itself. To say of George Eliot that she is far the first English novelist is, as English novelists go, scant and inadequate praise. The best and truest estimate of 'Middlemarch' is to find that we test it not by the works of other hands, but by other works from the same hand. It is with 'The Mill on the Floss' that its affinities are strongest, and, as far as we can at present judge, those who remember George Eliot in the one will not be disposed to think that she falls below herself in the other. It is something for a writer to be assured that she will leave behind her a picture of a portion of her own times as vivid as if drawn by Fielding,—and far more worthy of life.

Visits to High Tartary, Yarkand, and Kashghar (formerly Chinese Tartary), and Return Journey over the Karakoram Pass.
By Robert Shaw. (Murray.)

MR. SHAW, by his bold and well-planned journey into the heart of Central Asia, and by having reached cities never before visited by any Englishman, has achieved an exploit which places him in the front rank of explorers. His name will go down to posterity side by side with those of Conolly, of Moorcroft, and of that noble veteran, John Wood, the discoverer of the source of the Oxus, who has just passed away from among us.

Eastern Turkestan is the region lying between the Tian Shan and Kuen-lun mountains, with the Pameer or Bolor high-land, the centre of the Asiatic mountain system, in its rear to the west, and the great desert of Gobi to the east. The rivers flowing from these mighty ranges pass through a fertile country before they are lost in the desert to the eastward, watering the fields and gardens around the cities of Khotan, of Yarkand, and of Kashgar. The country forms a great depressed valley, some 400 miles across, from north to south. The Chinese made their way to this western limit of their old empire by skirting the base of the Tian Shan, and their scholars date the influence of their ancestors in this land from the second century before Christ. But after the rise of Chinghiz Khan, his family long held sway over Eastern Turkestan. The people became strict Mohammedans, and holy

men, known as Khwajas, acquired great influence among them. At last, one of these fanatics expelled the reigning Khan in 1678, and founded a Khwaja dynasty, which was in its turn superseded by the Chinese, who again brought the states of Turkestan under their rule in 1757. Separated from the rest of the world by lofty mountains and impassable deserts, and isolated by the jealous policy of the Chinese, the country remained a sealed book to the rest of the world for many centuries. Marco Polo traversed it on his way to China; and the Portuguese, Benedek Goetz, in 1603, descended from the wilds of Pameer, and reached Yarkand. But no other European had ever penetrated into this mysterious land until Shaw and Hayward succeeded in their bold attempts in 1869.

The glorious mountain masses which bound India on the north have occupied the attention of the English rulers from the days of Warren Hastings, and they have been the scenes of many a gallant adventure, of much painstaking exploration, and, lastly, of an elaborate survey. Stations have been fixed on the Chinese frontier. Every valley in these wild regions of perpetual snow has been measured by the surveyors; and in 1865 Mr. Johnson even ventured beyond the frontier, and visited the capital of Khotan. A native surveyor, named Mohammed-i-Hamed, fixed the latitude of Yarkand in the same year; but no European had ever crossed the Karakorum range in the direction of Yarkand when Mr. Shaw conceived his bold design.

Our author had been established for several years in the Kangra valley, we believe as a tea-planter, and had made frequent shooting excursions into the Himalayas, when, as he tells us, "his interest was attracted to the mysterious regions which exist beyond the great mountain rampart that bounds the whole northern side of our empire." Mr. Shaw has shown himself to be more than a mere adventurous traveller. He is not only an accomplished geographer, he is also gifted with the art of conveying his impressions to others in a style which is at once clear and graphic. Nothing can be better than his general sketch of Himalayan geography, nor than his description of the Tibetan table-land. The year 1868 was a fortunate one for Mr. Shaw's object. In recent years the Russians have been advancing up the valley of the Jaxartes and making inroads upon the principality of Khokand, while, in 1863, the Chinese were driven out of Eastern Turkestan by a rising of the people, and the whole land was thrown into a state of confusion. It was then that the remarkable man who has since established his power in that country, first appeared on the scene. The Koosh-bégee Mohammed Yakoub Beg is a native of a part of Khokand which has now been annexed to Russia. He gallantly resisted the Russian invasion, made a heroic defence of Ak-Masjid on the Jaxartes, where he was wounded, and, when all hope was gone, he left his native land carrying five Russian bullets in his body. Accompanied by a force of his Khokandee countrymen, he entered Eastern Turkestan, and, after some hard fighting, eventually became its sovereign in 1865. He was saluted by the Ameer of Bokhara as Atalik Gházee, or "Tutor of the Champions," by which title he still reigns. Mr. Shaw obtained permission to enter the territories of this new

king, and set out from Leh, on his adventurous journey in September, 1868, taking the route by the Karakash valley.

The account of the journey across the country, to Yarkand and Kashgar, is in the form of extracts from a diary. This is, perhaps, the most satisfactory form in which a narrative of adventures in a perfectly new country can be given, and the reader will find in Mr. Shaw a quick and intelligent observer, as well as a genial and amusing companion. He was met, on the frontier, by a Mihmandâr, or welcomer of guests, sent by the Atalik Gházee, who escorted him to Yarkand; and the English traveller was equally surprised and delighted by the handsome faces and frank bearing of the people, their cordial hospitality, the abundance of the supplies, and the air of comfort and prosperity which pervaded the villages and farmsteads. The only drawback was that in the large towns of Yarkand and Kashgar he was confined to a house, in a sort of honourable captivity. Mr. Shaw's account of the incidents of his journey is extremely interesting and curious.

His interviews with the Atalik Gházee were friendly, and the new ruler seems to have been gratified that an Englishman should visit his country; although it was clearly explained to him that Mr. Shaw was in no official capacity. The Atalik urged his visitor to send a servant to him every year with merchandise, and showed a desire to keep the intercourse open between India and his country, and to put an end to the Chinese exclusiveness of the past. Mr. Shaw was dismissed with presents, and returned in June, 1869, by the Karakorum pass, the summit of which was first reached, from the Indian side, by Dr. Thomson in 1848.

While Mr. Shaw was preparing his work for the press, in the early part of 1870, a telegram recalled him to India, and he again penetrated to Yarkand, in company with Mr. Forsyth, whose mission was equivalent to an acknowledgment of the Atalik Gházee's independence of China. Our traveller has since received the appointment of British Commissioner in Ladák, where his official position will enable him to do good service by keeping up the friendly understanding with the ruler of Eastern Turkestan, and promoting the trade between that hitherto secluded country and British India. It is supposed that Russia will not tolerate the establishment, on a firm basis, of a Mohammedan kingdom so near her own frontier, which might be a place of refuge for discontented fugitives from Khokand and Samarcand, while it would check the aggressive policy of that power. A Mohammedan sovereignty in that case might be a cause of disquietude, and a centre of anarchy, and be exposed to the hostile intrigues of Russia acting in concert with the expelled Chinese. On the other hand, nothing could be worse than the deadly stagnation caused by the old exclusive policy of China; while there is reason to hope that the intrepid commander who now rules at Kashgar may be strong enough to frustrate the intrigues of Russia and China, when both powers are acting at such enormous distances from their bases; and that he may succeed in founding a stable government, which will act as a buffer between the British outposts on the Karakorum range, and those of Russia on the Tian Shan.

Under any circumstances, the journey of Mr. Shaw can be productive of nothing but good, and we may fairly anticipate that his residence, in an official capacity, at Leh, will enable him to cement the friendly relations between the Atalik Gházee and the British Government, which have been commenced under such happy auspices. The present work thus has a special interest for politicians, as well as for geographers and for general readers. It is a well-told narrative of one of the most remarkable journeys that has been undertaken during the present century.

Popular Romances of the Middle Ages. By G. W. Cox, M.A., and Eustace Hinton Jones. (Longmans & Co.)

THE legend inscribed on the stone coffin discovered, or said to be discovered, at Glastonbury, in the time of Henry the Second,—

Hic jacet Arthurus, rex olim rexque futurus
(Here Arthur lies, King once and King to be),—

has in a literary sense been amply verified. His history consists of a series of forgettings and revivals. There was one great revival of his fame attempted, or rather designed, by Spenser. We say rather designed, because that part of the 'Faerie Queene' of which Arthur was to be the chief figure, and where he was to be especially glorified, was never written. After Spenser's time came a long period of indifference and neglect. Milton, indeed, and, after Milton, Dryden entertained the idea of celebrating King Arthur; but nothing came of it—nothing could come of it in their age. After Dryden, there was no one that bestowed any thought upon him till the commencement of the great revival of our old literature in the midst of which we are now living. The early eighteenth century emphatically knew him not. That was no hero-worshipping time; certainly it had not the slightest care or admiration for the heroes of the Middle Ages. It might, perhaps, take some weak interest in Latin worthies, particularly those of the Silver Age; Æneas it might know, the Theban brothers it might know, but who was Arthur? But a change gradually took place. The nation began to bethink itself of its own old poetry: Arthur was not dead; he only slept. And as the national life revived, as the true spirit of the people began to awake, men called him once more to remembrance. It is so in all times of thorough national quickening and vigour. At all such great eras, no foreign literary interests and models will suffice. A nation will study with a renewed enthusiasm its older literature and all that belongs to it. It was in the gradual progress of such a great national movement that King Arthur was once more remembered; and not only King Arthur, but the other heroes of mediæval generations. This remarkable revival has advanced, not perhaps rapidly, but steadily; and does not yet seem to have reached its limit. All through the present century so far, and there is no sign of any halt, the romances of the Middle Ages have been perpetually reproduced, by imitations, or abstracts, or publications of the very texts, to say nothing of those writers who have adopted the heroes of them. Scott of course heads the imitators; in the same group are Coleridge (who was, indeed, Scott's own master in this style), Leigh Hunt, even

Wordsworth (in his 'Egyptian Maid; or, the Romance of the Water Lily'). Editions of the old pieces themselves have been given forth by Ritson and Weber, and by many a Society or Club, till at this time there is not probably a single old English romance unpublished; for 'Ypotis,' though mentioned in Chaucer's well known list, is not a romance in the ordinary sense of the term.

Amongst the abstract-makers, perhaps the most conspicuous name still is that of George Ellis. His knowledge of the old English language was by no means accurate,—he had scarcely, perhaps, emancipated himself from the current belief of his day that the Middle Ages were times of mere grammatical and lexical chaos, without any "God or better nature," and that consequently the interpretation of their writings was rather a matter for happy conjecture than any sure scientific method; moreover, his versions are often marked by bad taste; lastly, they have the cardinal fault that they are written throughout in a mocking vein; the simplicity and quaintness of the old tales serve only to move the ridicule of this eighteenth century reader; but yet in spite of all these objections, his 'Early English Metrical Romances' has done more than any other book to convey to the general reader some notion of what the tales of chivalry really were. Along with him must now be mentioned the 'Popular Romances of the Middle Ages,' by Messrs. Cox and Hinton. The object of this work is also to present a readable epitome of those old tales; and this object may be said to be well attained. But before we speak more precisely of their method, and the success with which it is pursued, we must say one word of the Introduction.

The very mention of Mr. Cox's name will prepare our readers for the purport of this Introduction. Mr. Cox has won for himself so conspicuous a position as a comparative mythologist, that every one will at once conjecture that the views here urged are, with a particular application to certain old romances of chivalry, but a repetition of those advanced with so much force and learning elsewhere. We need scarcely say that Mr. Cox is a most ardent admirer and champion of that system of mythological interpretation which was first made popularly known in this country by Prof. Max Müller's contributions to the 'Oxford Essays' of 1856, and which has since been more fully set forth by that excellent scholar and writer in the second series of his 'Lectures on the Science of Language.' Prof. Max Müller rejects the ethical, the physical, and the historical solutions of the ancient mythology; with the help of Vedic god-names, whose origin and significance are not disguised by any phonetic decay or corruption, it is discovered that the divinities of Greece and Rome were radically but reflections and personifications of certain great apparitions of nature—of the dawn, of the day, of the night. Other distinguished German scholars,—as Profs. Kuhn, Schwartz, Roth,—also looking to nature as the supreme parent of mythological existences, turn rather to other phases of her—to her wilder sights and movements, to the cloud and the storm. Mr. Cox follows mainly, if not altogether, the former,—the solar, rather than the latter, the meteorological, theory. In his 'Aryan Mythology' he carries the application of that theory far

beyond the precincts of Greece and Italy; and in the Introduction to his new volume he reiterates this application with a special purpose, as we have already said. He attempts to show that, like the great epic poems of Greeks, Hindus, and Teutons, these romances are "simply different versions of the same story, and that this story has its origin in the phenomena of the natural world and the course of the day and the year."

Of the general soundness of this solution of the mythological problem there can be, we conceive, but little doubt. In some cases it may be said to have been proved to demonstration that the primitive stories of the ancient world were nothing but nature-myths. Still, this solution must not be adopted recklessly. It is impossible to overrate the importance of comparative philology in the study of comparative mythology. That is, indeed, a light to the feet in a dark and perilous road. When that light fails, or seems to fail, in the present state of linguistic science, there is need of the utmost caution. The mere likeness of a single incident is scarcely enough to justify an identification between stories and an ultimate reference to the sun as the primeval subject of them. What is, at least, necessary is a series of parallel incidents, and even so one should not be over-confident. Mr. Cox is, perhaps, in danger of being somewhat too impetuous. He advances like the sun himself, and overruns a country with startling expedition. So much must be said, while we fully recognize the services he has done, and may yet do, as we hope, for the solar cause.

But, whatever may be thought of the solar solution and its applications, this much is certain, that the old romances have no conscious connexion whatever with the sun. They are distinctly human, not solar narrations. In the strivings, and toils, and wanderings they celebrate, there is in no sense any intentional or understood adumbration of the sun's vexed career. Comparative mythology conducts us far back into the prehistoric period, and shows how the image of the great celestial toiler impressed itself on the awakening fancy of mankind. Man was not the proper study of men then, but rather the vast natural forms and forces around them. And so the sun became a splendid giant with a flaming sword; and this figure was never to perish from out the Aryan mind. But what was to keep it alive? Simple inability to conceive or picture new forms to supersede it? Was the imagination of the race to cease and fail in its very infancy? Or was it not rather that, when men began at last to study man, they seemed to find a like figure on the earth also? Did they not on the earth, too, see beings toiling not for themselves, and with little thanks, struggling with dire monsters, heroes and knights errant to the end?

Hæc arte Pollux et vagus Hercules
Enisus arces attingit igneas.

Or is it only the sun that strives and wanders so? Surely it was the identity of human experience with those old solar observations that kept the antique myths alive and current. And so in historical times, when the sun was utterly forgotten as the original antitype, these tales lived on with completely fresh renderings and adaptations. Certainly a mythological residuum is often discernible in the romances of chivalry,—so also, occasionally, is an historical

residuum; but the minstrels and *Trouvères* troubled themselves with neither. To them Arthur was neither the sun rising in mysterious glory, struggling up the hill of heaven, and routing mists and clouds, and presently passing out of sight across the ocean-lake, nor yet a rude Keltic chieftain, of Damnonia or of Strathclyde, fighting wild vain battles, sometimes, perhaps, with a success that was mockery, against an overwhelming invader. The interest of their poems is, that they show us the spirit of their own day. Arthur is but an exaggerated knight. It is highly interesting to know something of the ultimate materials of his story; but for the reader of the tales themselves such knowledge is really antiquarian. So with regard to Hamlet, it may be that a mythological element is traceable in his story, but this has certainly nothing whatever to do with Shakspeare's treatment of it. Hamlet may correspond to Hercules and Achilles, and other such heroes,—that is, to the sun; but this, so far as the play is concerned, is a question of merely antiquarian interest. In the play, Hamlet is man, or he is nothing. So completely, then, in the lapse of endless ages, has human consciousness adopted and assimilated these nature-myths, that they have become in their very being and spirit man-myths.

But we must not make any further remarks on the Introduction; we can only recommend its perusal to our readers' notice. To turn now, for a moment, to the body of the book,—Mr. Cox and his coadjutor have, very properly, aimed at reproducing the old stories in their native spirit, not at inspiring them with any interpretative hypothesis. The vice that too easily besets the old romancist is, undoubtedly, prolixity. It may be said of him that

Gemino bellum Trojanum orditur ab ovo,
and that not *semper*, but *nunquam*,

Ad eventum festinat et in medias res.

In our opinion, the best method to pursue when the old pieces are abridged is that followed, however unsatisfactorily, by Ellis, who, in the midst of his own outline, introduces occasional extracts from the original. Mr. Cox prefers to re-write the old stories, in a simple, natural style, sometimes following the original pretty closely. Of course, the only way really to know the old romances is to read themselves; but, if the general reader shrinks from this effort, either on account of the above-mentioned diffuseness, or from fear of linguistic difficulties, let him be assured that he will find very readable versions in the present volume.

Besides the paraphrase of the Arthuriad, there are given summaries of eight other of the most popular old romances, as 'Havelok,' and 'Bevis of Hamtoun.' We are glad to add that 'Beowulf' is also admitted. This is not, indeed, a romance of the Middle Ages, in the sense in which the others are; it belongs altogether to a pre-chivalrous time,—in its spirit and essence, indeed, to a pre-Christian; but it is a genuine ancestor of the Mediæval romances, and, for imaginative force and power, it is of the very highest merit. The picture of Beowulf's descent into the mere in quest of Grendel's dam, and of the terrible struggle down beneath the depths in her hall, by a pale firelight, is certainly one of the most vigorous pieces of ancient poetry anywhere extant.

Passages from the French and Italian Note-Books of Nathaniel Hawthorne. 2 vols. (Strahan & Co.)

BOOKS of French and Italian travel, journals of residence in Paris, Rome, and Florence, are so plentiful, that even a skilful writer might despair of finding anything new to say on the subject. Yet the quaintness and originality of Hawthorne's mind, his habits of observation, and the freedom of his comments, relieve this book from any charge of monotony. It is true that in some respects Hawthorne did not rise much above the level of the average American tourist. He frankly confesses to a want of appreciation of those masterpieces of art which many of his countrymen merely admire in obedience to the guide-book. There are also occasional symptoms of Transatlantic prejudice, and the author now and then gives vent to a sneer that is unworthy of him. Still the general effect of the book is pleasant. Though Hawthorne scarcely went out of the beaten track, though he visited merely the usual sights, and though the knowledge he brought with him was not always sufficient to make him catch the distinctive traits of life and manners with quickness and certainty, he generally finds something to say which has not been said before, and his remarks are eminently characteristic. One of the most interesting features of the diaries is, that they give us the first germ of one of Hawthorne's strangest creations. The mention of the Faun of Praxiteles, in the gallery of the Capitol, brings us at once to the romance of 'Transformation.' After saying that "the lengthened, but not preposterous ears, and the little tail which we infer, have an exquisite effect, and make the spectator smile in his very heart," Hawthorne goes on to hint at the mechanism of his future novel. "It seems to me," he says, "that a story, with all sorts of fun and pathos in it, might be contrived on the idea of their species having become intermingled with the human race; a family with the faun blood in them having prolonged itself from the classic era till our own days. The tail might have disappeared by dint of constant intermarriages with ordinary mortals, but the pretty hairy ears should occasionally re-appear in members of the family; and the moral instincts and intellectual characteristics of the faun might be most picturesquely brought out, without detriment to the human interest of the story." In a later diary we have an allusion to the romance being sketched out, and we are told that most of it was written at Redcar. With the exception of this, however, we hear very little in the diaries of any of Hawthorne's writings. Once on a visit to Marseilles, he says that a member of their party found his Wonder-book in a French translation, and that the lady who kept the shop where that copy was bought, on being asked for other works of the same author, replied, that she did not think Monsieur Nathaniel had published anything else. Such a statement could hardly be gratifying to literary vanity, or to the consciousness of decided literary merit. Hawthorne, however, rather enjoys the reflection on himself, and if he protests at all, it is against the exclusive employment of his Christian name.

Naturally enough, we look, in the first instance, for the effect which pictures produce on

a traveller in Italy, and here we are often disappointed. Hawthorne makes some sort of an apology for his indifference to many wonders of Art. "My receptive faculty," he says, "is very limited, and when the utmost of its small capacity is full, I become perfectly miserable, and the more so the better worth seeing are the things I am forced to reject. I do not know a greater misery: to see sights after such repletion, is to the mind what it would be to the body to have dainties forced down the throat long after the appetite were satiated." But this passage occurs early in the book, before the writer has walked through the picture-galleries of Rome and Florence. After a time we find him growing in sympathy; his taste enlarges, and he seems only to need a longer residence in one of the chief artistic centres to educate him completely. We regret to find that to the last he is not able to appreciate Fra Angelico. "I might come to like him in time," he says, "if I thought it worth while; but it is enough to have an outside perception of his kind and degree of merit, and so to let him pass into the garret of oblivion, where many things as good or better are piled away, that our own age may not stumble over them." Such a sentence as this does not savour of a delicate and cultivated mind such as that of Hawthorne, but it makes us understand how he could calmly miss the opportunity of seeing one of Fra Angelico's most exquisite works, 'The Coronation of the Virgin,' in the monastery of St. Mark's. Yet in one place Hawthorne speaks as if he was really moved by the depth and earnestness of the earlier masters. "Occasionally to-day," he says, in speaking of a visit to the Uffizi, "I was sensible of a certain degree of emotion in looking at an old picture; as, for example, by a large, dark, ugly picture of Christ bearing the cross and sinking beneath it, when, somehow or other, a sense of his agony and the fearful wrong that mankind did (and does) its Redeemer, and the scorn of his enemies, and the sorrow of those who loved him, came knocking at my heart and got entrance there." It is to some extent significant of Hawthorne that while looking at Michael Angelo's 'Last Judgment,' in the Sistine, he found himself inevitably taking the part of the wicked. His great regard for both Mr. Story and Mr. Powers, and the interest he took in all their works, as well as his frequent visits to the studios of other sculptors, and his remarks on ancient statues, will perhaps convey the impression that he had a much more decided turn for sculpture than for painting. His admiration of the Faun of Praxiteles inspired one of his novels. He frequently dwells on the 'Venus de' Medici,' which he defended against the criticisms of Mr. Powers. At the Capitol he was much struck with some of the Roman busts, and especially by the head of Cato the Censor, "who must have been," he declares, "the most disagreeable, stubborn, ugly-tempered, pig-headed, narrow-minded, strong-willed old Roman that ever lived." One of Hawthorne's visits to Mr. Story's studio gave him a strange idea of the sort of criticism which that sculptor received from his countrymen. He heard of one American who, after examining the Cleopatra, turned round to Mr. Story and said, "Have you baptized your statue yet?" Another remarked, that the face of Hero seeking for the body of Leander was a little sad. At

Mr. Powers's studio Hawthorne had animated discussions on a variety of subjects, one day listening to the sculptor's theory about the expression of the eye, another day maintaining an argument about drapery. When Mr. Powers showed a statue of Washington, clothed in the garb of a freemason, and expressed great contempt for the clothes which he had been forced to model, Hawthorne could not accept the artistic doctrine of the unsightliness of modern clothing. "What would he do," Hawthorne asks, "with Washington, the most decorous and respectable person that ever went ceremoniously through the realities of life? Did anybody ever see Washington nude? It is inconceivable. He had no nakedness; but I imagine he was born with his clothes on, and his hair powdered, and made a stately bow on his first appearance in the world. His costume, at all events, was part of his character, and must be dealt with by whatever sculptor undertakes to represent him. I wonder that so very sensible a man as Powers should not see the necessity of accepting drapery, and the very drapery of the day, if he will keep his art alive." Whatever critics in general may think of Hawthorne's theory of clothes, it is not likely that Mr. Powers's views were altered. Indeed, to judge from the accounts given us here, Hawthorne seems generally to have succumbed to the greater argumentative force of Mr. Powers. This appears in more ways than one, but notably in the following passage:—

"Mr. Powers called to see me one evening, and poured out, as usual, a stream of talk, both racy and oracular in its character. Speaking of human eyes, he observed that they did not depend for their expression upon colour, nor upon any light of the soul beaming through them, nor any glow of the eye-ball, nor upon anything but the form and action of the surrounding muscles. He illustrates it by saying, that if the eye of a wolf, or of whatever fiercest animal, could be placed in another setting, it would be found capable of the utmost gentleness of expression. 'You yourself,' said he, 'have a very bright and sharp look sometimes; but it is not in the eye itself.' His own eyes, as I could have sworn, were glowing all the time he spoke; and remembering how many times I have seemed to see eyes glow, and blaze, and flash, and sparkle, and melt, and soften; and how all poetry is illuminated with the light of ladies' eyes; and how many people have been smitten by the lightning of an eye, whether in love or anger, it was difficult to allow that all this subtlety and keenest fire is illusive, not even phosphorescent, and that any other jelly in the same socket would serve as well as the brightest eye. Nevertheless, he must be right; of course he must, and I am rather ashamed ever to have thought otherwise. Where should the light come from? Has a man a flame inside of his head? Does his spirit manifest itself in the semblance of flame? The moment we think of it, the absurdity becomes evident. I am not quite sure, however, that the outer surface of the eye may not reflect more light in some states of feeling than in others; the state of the health, certainly, has an influence of this kind."

In addition to the studios already mentioned, Hawthorne visited that of Miss Hosmer, and gives us a striking sketch of her dress and appearance. His chief wonder about her was how she would look when she grew older, as the garb, which was "pretty and excusable enough" in a young woman, would not suit the decorum of age. A man's sack of plum-coloured broadcloth, a shirt-front, collar and cravat, and a picturesque little cap of black velvet on her head, made up Miss Hosmer's dress, and gave rise to those doubts for the

future. Yet there was a charm in her manner which reconciled Hawthorne to any such eccentricity. Another and very different kind of woman, to whom he soon afterwards introduces us, is Miss Bremer. We may suspect that there was not the closest sympathy between the Swedish and the American novelists, Hawthorne saying that he fancies Miss Bremer thinks him unamiable, and that he fears such a kindly and clear-sighted person cannot be wholly mistaken. However, he professes to like her vastly himself, and considers her worthy to be the maiden aunt of the whole human race. Here is a frank description of their intercourse:—

"Miss Bremer called on us the other day. We find her very little changed from what she was when she came to take tea and spend an evening at our little red cottage among the Berkshire hills, and went away so dissatisfied with my conversational performances, and so laudatory of my brow and eyes, while so severely criticizing my poor mouth and chin. She is the funniest little old fairy in person whom one can imagine, with a huge nose, to which all the rest of her is but an insufficient appendage; but you feel at once that she is most gentle, kind, womanly, sympathetic, and true. She talks English fluently, in a low quiet voice, but with such an accent that it is impossible to understand her without the closest attention. This was the real cause of the failure of our Berkshire interview; for I could not guess, half the time, what she was saying, and, of course, had to take an uncertain aim with my responses. A more intrepid talker than myself would have shouted his ideas across the gulf; but, for me, there must first be a close and unembarrassed contiguity with my companion, or I cannot say one real word. I doubt whether I have ever really talked with half a dozen persons in my life, either men or women."

A striking characteristic of these Note-books, as compared with some of those already published, is the absence of those weird and morbid imaginings with which Hawthorne's genius is peculiarly identified. It may be that the change of scene and the novelty of Southern manners produced an exhilarating effect. Perhaps it is only on one occasion that we have anything to remind us of the tone of Hawthorne's early writings. After uttering a wish that there was some better way of disposing of dead bodies than is generally in use, and that when the soul departed the body could also evaporate like a bubble, Hawthorne tells a story of some widower, who had chemically resolved the body of his wife into the stone of a ring, and suggests the working out of this idea by the ring being given to a second wife, and shooting pangs of jealousy into her heart. If this reminds us of Hawthorne's earlier fancy of a jewelled heart, which, after being worn for some time, exhaled a poisonous odour, it is not a little remarkable that the lavish inventor of such devices should have become so staid and quiet. The kindly humour in which Hawthorne often indulges is, indeed, tinged with soft melancholy, as in the place where he speaks of the sculptured baby-hand of one of Mr. Powers's children. He says that when the child whose hand was thus modelled becomes a grandmother she ought to have a new cast taken, and lay the baby's hand, which had done nothing, and felt only its mother's kiss, in the grandmother's hand, which had worn the marriage-ring, closed dead eyes, and done the work of a lifetime. Yet at other times Hawthorne dwells readily enough on thoughts which give rise to no such suggestions.

He remembers his American citizenship, every now and then, in such a manner as to throw some doubt on his full recognition of his privileges. Calling on the American Minister in Paris, he remarks, with assumed simplicity, "He did not rise from his arm-chair to greet me—a lack of ceremony which I imputed to the gout, feeling it impossible that he should have willingly failed in courtesy to one of his twenty-five million sovereigns." Again, in speaking of the Florentine police, Hawthorne says, "For my part, in this foreign country, I have no objection to policemen, or any other minister of authority; though I remember, in America, I had an innate antipathy to constables, and always sided with the mob against law. This was very wrong and foolish, considering that I was one of the sovereigns; but a sovereign, or any number of sovereigns, or the twenty-millionth part of a sovereign, does not love to find himself—as an American must—included within the delegated authority of his own servants." It is in keeping with this sentiment when Hawthorne says that the battle-fields of Saratoga and Monmouth would not affect him so much as that of Thrasymene. Some writers have maintained that it is impossible for an American to feel the grandeur of the old classical battles, for the number of men engaged was so ludicrously small compared with modern armies. If Hawthorne's countrymen are offended at such a desertion from their cause, they will find that in other respects he represents them more accurately. The remark on a basin of holy water that was full of ice, "Could not all that sanctity at least keep it thawed?"—the explanation of the crookedness of the Rue St.-Denis, "It could not reasonably be asked of a headless man that he should walk straight,"—the story of the pickpocket who, failing to extract a purse at the church-door, went inside, dipped his fingers in the holy water, and calmly performed his devotions,—might well proceed from an ordinary tourist, and are hardly worthy of such a writer as Hawthorne. Yet, after all, these passages are rare, and they do not impair the general effect of the Note-books.

SAINTE-BEUVE.

Les Nouveaux Lundis. Par C. A. Sainte-Beuve. (Paris, Michel Lévy Frères.)

Les Discours de MM. Jules Janin et Camille Doucet. (Didier.)

In the first of these volumes,—which might be entitled the Last Mondays, now that the critic's voice is hushed,—M. Sainte-Beuve swerves somewhat from the track he was reputed to affect, and certainly did generally follow. The angry and not over-polite crusader, *le malveillant Veuillot*, who waged savage war with him for many years without respite or mercy, called the historian of Port-Royal a literary scavenger. "His genius lies in his envy," said the ultramontane; "he chooses the obscure, the unknown, the lesser lights that have flickered and died out unheeded, because the larger ones hurt his eyes and raise his bile." There is apparent reason for the assertion, if we consider the *parti pris* of him who made it. M. Louis Veuillot and the school he leads and represents could not, without infringing their fundamental statutes, concede that the free-thinker, who gave dinners to atheists on Good Friday, could

select his subjects in charity or humility; they could not grant that there was some spirit of wayward generosity in the man—confessedly a *mauvaise tête*—whose peculiar spirit led him to hunt about the dark corners of bygone centuries in search of figures half effaced and works long ago forgotten. Of course, it is all but an insoluble psychological problem to determine which of the two motives—the generous or the mean—actuated the author of the keenest and most erudite literary *causeries* that appeared under the rule of the Second Empire. In the last collection before us, Sainte-Beuve has, we repeat it, all but abandoned his peculiar line of research. He deals with well-known subjects, on which, one would think, all has been said that could be said. Talleyrand, Camille Jordan, Madame de Staël, Madame Desbordes-Valmore, Viennet, &c., are amongst the subjects of his last criticisms; and he deals with them with no less fearlessness and originality than with the illustrious unknown whom he had hitherto delighted to bring forward and discuss.

The article inscribed 'Talleyrand' is, perhaps, the thinnest and palest of the new productions. It is an essay on an essay, the original composition being Lord Dalling's biography of the crafty diplomatist, the shrewd, idle, worldly and vain Bishop of Autun. On the whole, Sainte-Beuve deals gently with Napoleon's treacherous courtier, though in some places he waxes wroth at the diplomatic and reticent courtesy of Lord Dalling, whereby obvious conclusions as to Talleyrand's conduct are left unexpressed. For instance, on the subject of Talleyrand's visit to London, made (as he wrote to Lord Granville) merely for the purpose of seeking repose, but which was afterwards discovered to have been productive of much secret political correspondence with Danton, the English essayist makes *naïf* inquiries as to the means of reconciling the letter and the fact, and Sainte-Beuve exclaims indignantly, "How! How! Eh, *mon Dieu*, it is taking too much trouble to try and reconcile that which is so simple and so much in the nature of the individual! What is the conclusion to be deduced? But one thing, which courtesy forbids me to say of a man until he be dead: that M. de Talleyrand lied, and that whenever it was to his interest so to do, he was accustomed to lie." And then, with some satisfaction, he transcribes Lord Granville's definition of the polished political Jesuit, "a silk stocking filled with mud"—which *mot*, by-the-by, General Bertrand alleged, originated with Napoleon, who hurled it at his minister in one of those ungovernable paroxysms of rage to which he was subject. The repulsive history of Talleyrand's favour, despair and final treason and recompense is told with some indulgence, though with less than is to be remarked in Lord Dalling's account. The chronicle is known, and, indeed, the major part of what Sainte-Beuve tells us is as familiar to English ears as the story of Palmerston's life. It is only to the French public, whom successive censorships have studiously deprived of all insight into political events that are not a hundred years old, that this part of the *Lundis* will afford really novel information.

In the essay on Madame Desbordes-Valmore, Sainte-Beuve is on his own peculiar ground. He considered himself a poet, as

M. Victor Hugo considers himself a political economist, and was equally in error. His 'Consolations' are only *belles comme de la prose*, but his criticisms on the poetry of all ages are undoubtedly the best work he has produced. His poetic faculty, though infinitely less spontaneous, has much in common with that of Madame Desbordes-Valmore; it spends itself in monotonous, soft and sorrowful and tranquil as a canticle. The description of the poetess's early life is gracefully and tenderly written, and the theme needed such a treatment. Her exile at Guadeloupe, her return to France, an orphan, without friends or money, her subsequent career as *jeune première* of provincial theatres, and at last as the darling of one season in Paris, composes a fiction where leaden tints and broad shadows must necessarily enter. Madame Desbordes-Valmore is really one of the most human and natural characters of the stiff *guindé* period of 1820-1830. She was the friend of Mdlle. Mars, whom she dared counsel to retire from the stage, when the pitiless Parisian public was on the point of telling her by his boots that it was time; she was familiar with Sophie Gay, Garat, Michelet, and, subsequently, with nearly all the *purs* and more *Racinien* of contemporary French authors. Her talents as a *conteur* were strangely impressive, says Sainte-Beuve, speaking of his friend with a warmth and kindness not altogether customary to the apathetic author of Port-Royal. She dwelt in preference on the bitter days of her theatrical life—bitter, she said, to the view of a settled plutocrat of forty, but not all joyless in a *grenier à vingt ans*. And Sainte-Beuve explains the young actress's mode of life, her poverty and her kindness. "She was playing at the Odéon, and lived, I believe, in the Rue de l'Odéon, in a little apartment under the eaves, with a humble *camériste*, who shared her privation almost as a friend. There existed in those days theatrical amateurs, *habitués* of the orchestra, judges and counsellors of the players. One of them, M. André de Murville, a friend in former days of Fontane's, and a son-in-law (*ma foi !*) of Sophie Arnould, a mistaken author, who had never known anything more than half or quarter successes, a perpetual candidate for the Academy, but who, despite his weakness, was not without knowledge, or wit, or even a certain taste, had conceived an affection for the young actress, and insisted on giving her advice. He visited her now and then at dinner time, and invited himself and remained *sans façon*. There was great terror in the little household, when this additional expense was imposed; and M. de Murville had an amazing appetite—that of one who does not dine every day. Imagine two birds from Heaven that live on a few crumbs and grains, and who catch sight of a friend in the shape of a hungry vulture craving for flesh, and well disposed to do honour to their meagre fare. One day that Murville was ascending the staircase, the *camériste* entered her mistress's room, quite out of sorts, to warn her of the peril—a peril far greater than ordinarily. It was the end of the month, and, for excellent reasons, there was but just enough for two temperate women's appetites. What was to be done? After the first words of greeting, poor Murville perceived the perturbation caused by his visit; he faced the difficulty, and in the midst of technical observations on *Art* and *jeu dramatique*, Mdlle.

Gaussin, Mdlle. Desgarcins, and other mighty models, he let escape a murmur: 'Oh, *mes enfants*, never mind what, anything you have; a mere piece of bread, it doesn't matter'; and he made the gesture of a man who is hungry and ashamed. The poor author was hungry indeed. When Madame Valmore described the scene, tears broke her hearer's laughter. In fact, it was a real scene of an *opéra comique* or *vaudeville*."

Sainte-Beuve's portraits are full of these details. His heroes are not worth a panegyric unless they be in *robe de chambre*. He is kindly when he sympathizes with his subject, as in Madame Desbordes-Valmore's case, but withal inquisitive and inspired with the *amour de l'art*, as an ideal pathologist, at the death-bed of his first books. The *Derniers Lundis* close with a brief and rather too sparing notice of the Académie Française in modern times. The "Immortals" deserve some sharper rebukes, after their reception of a liberal and unknown *homme d'état*, who has written but two small pamphlets in his life.

M. Jules Janin has paid a brilliant homage, in his *Discours de Réception*, to the memory of the great critic whose *fauteuil* he took possession of a few days ago. One of Sainte-Beuve's complaints against his colleagues of the Institute was caused by the obstinacy with which they had turned their backs upon his friend and rival. No man had more incontestable rights than M. Jules Janin to fill Sainte-Beuve's place; and his speech is beautiful in expression and deep in feeling.

TWO BOOKS ON INDIA.

Western India Before and During the Mutinies.

By Major-Gen. Sir George Le Grand Jacob. (King & Co.)

Eastern Experiences. By L. Bowring, C.S.I. (Same publishers.)

SIR GEORGE JACOB'S is a small and thin octavo volume, but we place it first of these two books, both equally able, although differing widely in value and interest. Works like Mr. Bowring's we have always and whenever we will; but a book on India and the Mutinies, by a man like Sir George Jacob, we have not always. He writes the political history of Western India during the first half of this century, the period of its settlement under British rule; a history in which he himself, from the first, played an active, and latterly, during the eventful times of the Mutinies, a leading part. The official documents could not be more authentic, whilst in Sir George Jacob's book we enjoy the privilege of being, as it were, behind the scenes. His book,—told in the simple language of an old soldier who at seventy years of age, blind and infirm, dictates the reminiscences of an eventful lifetime to a niece, to whom it is touchingly dedicated,—is the most important contribution to the history of Western India during the mutinies which has yet, in a popular form, been made public: a history which is a series of the wildest romances, out of which half-a-dozen historical novels might be constructed, such as the authors of 'Pandurang Hari' and 'Tara' wrote for the delight of their day and generation. But it is not for its fascinating interest that we would direct our readers' notice to Sir George Jacob's little volume; nor for its historical value alone. General Le Grand Jacob is one of the last of his type of Indian officials—

a type of which Henry Lawrence, Outram, and Durand were among the brightest, best examples: men of the highest abilities, proved by the severest tests, yet whose pre-eminent characteristic is an inborn and inbred goodness of soul which no abilities, however great, no distinction, however proud, can corrupt or turn from its perfect humanity. And to the thoughtful reader and student of Indian history, the transcendent interest and value of his little book will be the glimpses it gives of the opinions of an old Indian officer of General Jacob's character, experience and position, of the manner and spirit in which we carry on our government in India, and of the thoughts and feelings of its people, whose confidence men like him can alone unreservedly win; and at the present moment especially, when the problem of the British government of India seems to be unusually complicated, it is our duty rather to dwell on these views and opinions than on the outlandish stories of courtly intrigues, palace conspiracies, mutiny and rebellion, which make up the political history of fifty years in Western India down to 1857-58, and which General Jacob tells so simply and so well.

Sir George Jacob says that he has met "no work giving full insight into the duties and responsibilities of Indian political officers, a body of men who uphold British supremacy or British interests over some fifty millions of human beings," and that his "brief statement shows the important part our Indian political have to play, whether in preserving peace or in aiding war." How difficult it must often be to treat our perennial difficulties with native courts in the spirit of conciliation which true diplomacy inculcates, instead of in the high-handed manner which the public opinion of the unofficial English in India too frequently demands, is pertinently illustrated by the anecdote of two of our soldiers, who were overheard, on a march during the first struggle in the Punjab, remarking of the political officer, Major Broadfoot—"Them politicals spoils all; we shall yet have all our trouble for nothing, with their palavering!"—to which his comrade replied, smacking his hand on the eighteen-pounder they were escorting, "Them's your politicals! a fig for other sorts!" On which Sir George Jacob remarks—"There is much homely truth in this view of things. Force is the *ultima ratio* on which human empire is based; but it is moral as well as physical, and has to be wielded skilfully to be of use." And, again:—

"Had Sir A. Burnes' advice been listened to, there would have been no disastrous campaign in Afghanistan, though Sir John Keane might have missed a barony: had Sir James Outram not been summarily ejected, and the reins given over to a clever soldier, no contest in Sindh, though Sir Charles Napier would have been without his hundred thousand pounds."

But the British Government in India has to guard against a far more insidious form of high-handed rule than mere brute force—the high-handedness of superior science. Our administration "may be very scientific," Sir George Jacob observes, "but will it preserve our *clientèle*?" and he quotes from a letter addressed to him by a native, who, writing of the growing disaffection of his countrymen towards our rule, says,—

"All this arises from over-government and hot-house legislation. I must say that I find it hard to keep pace with what goes on. What the common

people must be thinking and doing may easily be conceived. I am sorry to say that there is no hand willing and able to stay or slacken the progress of the legislative car. Let me assure you that the pace is getting positively dangerous."

Of our legal system, Sir George Jacob writes that it

"Is unsuited to the Oriental mind, except where imbued with Western ideas, as in the Presidency towns, though even here it is no safeguard for the poorer classes. Throughout the interior the masses dread our courts. . . . A thief had stolen from a native in Bombay some copper cooking-pots, and escaped with them to Sawunt Warree. . . . Now the Bombay authorities required the attendance as witnesses of all who had been instrumental in securing the thief. . . . and I was obliged to send half-a-dozen of them to Bombay. They had never before left their own country. Some were Brahmins, to whom a sea-voyage was a horror. . . . and at that season the native craft. . . . took ten days or a fortnight for the voyage. The poor fellows were in despair, and some in employ of the State offered to resign rather than go; but there was no help for it. . . . After reaching Bombay. . . . in a land of strangers. . . . they were informed that the trial had been put off to the next sessions. . . . After three months. . . . they were directed to attend the Supreme Court. . . . and, after waiting several hours, had the satisfaction of seeing the prisoner walk past them with a jeering salaam, and of learning that the judge had directed his acquittal. . . . A case came before me at Sawunt Warree in which the gravamen of the plaintiff was the defendant's having wished Goa justice to fall upon his house. . . . The law's delays there are interminable. . . . so that a Goa lawsuit has become proverbial in the country for a curse, and the wish for anybody to become involved in one is considered highly injurious language. I am not aware of any great superiority in our legal systems over those of our European brethren of Portuguese India."

Of our taxes, Sir George Jacob writes:

"They (Hindoo) would willingly rather pay a bad tax, if paid by their forefathers, than one, however theoretically superior, that was new to them. . . . The liability of the people to be defrauded by subordinates of government is a cogent reason against the imposition of new taxes. . . . Soon after I assumed charge of this (Sawunt Warree) state, an impostor went about the country levying a war cess in my name: his credentials an empty gooseberry bottle of Crosse & Blackwell, the Royal Arms in gilt letters on the label."

And besides the danger resulting from superior science, the English in India have to guard against the high-handedness of superior morality and religion, an error to which some of the best of men are the most liable. It is with the greatest diffidence and deference that we would differ from Sir George Jacob in any estimate that he may have formed of native Indian character, but we cannot but feel that the error which we have indicated is the cause of the exceptional harshness with which he speaks of native thieves, rascals, and vagabonds, as men exceptionally thievish, rascally and vagabond, and not altogether as all men of the same stamp everywhere are. But the truth is Englishmen, and especially English officers, go out to India unsophisticated boys, and before they have learnt what Englishmen as a people are; and living there, amongst themselves, they have no other standard than themselves by which to judge of the morality of the people of India—the only people they know at all as men, and judging whom, rich and poor, high and low, one with another, in the lump, they inconsiderately condemn. This works in many ways injuriously. The native ideal of goodness is not the goodness of

a good man, but perfection. He finds it impracticable, and, despairing, debates whether he shall give up the struggle and live a life of unresisted sin, or give up life for the jungle or the shrine, haply to attain perfection there. Above all things, and in all things, the Hindoo is religious,—his ideal being a life hid, absorbed in God. You see an Honourable Member of Council in his place at the Council-table, decently clothed, and debating about taxes, municipal and administrative reform; and you have just before seen him stark naked, in a passion of tears, before his gods,—“Oh that my head were waters, and mine eyes a fountain of tears, that I might weep day and night for the sin of my soul, and my soul's desire after freedom from sin!” And, again, he will turn from the Council-table, observing, with a smile of benevolent contempt,—“What an unreal world this is, to be sure! all this talk about water-works, railways, and telegraphs,—and one by one we shall presently all be face to face with the realities of eternity!”—“Vanitas est diligere quod cum omni celeritate transit: et illuc non festinare ubi sempiternum gaudium manet. Ista est summa sapientia per contemptum mundi tendere ad regna coelestia.” You know a merchant, who seems absorbed, and half of him is truly so, in making gain, regardless, it may often be, how, so it be made. But some day, by an accident, you get to know that, in a fit of religious feeling, he has made all ready for a flight into the wilderness, or to Benares,—in his “new found joy” “no cloister floor too cold,”—“no Eastern desert lone too far to flee.” The false standard of morality, which we set up to judge the natives of India by, tells also against ourselves. From the opinions and lives of men like General Jacob the natives form the highest opinion of Englishmen. They visit England, see us as a people in our homes,—see the Haymarket and Cremorne,—and the illusion is gone, and a blow is struck at the very basis of British rule in India.

Our tendency to judge the natives of India too harshly is illustrated by the manner in which Sir George Jacob can even now speak of Chima Saheb, and the treatment he received from our government for his suspected connexion with the rebellion of the Southern Mahratta Country, and the mutiny of the troops at Kholapore in 1857. Chima Saheb was brother of the then reigning Rajah of Kholapore, and should have succeeded him on his death. But he was passed over for his suspected treason in 1857. It was urged indeed by the apologists of this harsh act that the adopted son of the Rajah, the young man who died at Florence the other day, was his rightful heir. But the Rajah only adopted him in his last moments, out of dread lest, otherwise, on account of the suspicions our Government entertained against his brother, his dominions might lapse to the paramount power. He never meant to disinherit his brother, and nothing could disinherit him of his rights but treason: and the adoption was made contingent on Chima Saheb not being allowed to succeed to the Kholapore Raj. Similarly Appa Saheb, late chief of Sangli, adopted Bhawoo Saheb as his son; but put him off with an allowance of 10,000 rupees a year when his son Taty Saheb was born. Scindia also, in adopting a son, stipulated that he was only to have a Jaghir worth a lakh of rupees should his Highness be blessed with a

son of his blood royal. But the British government imprisoned Chima Saheb until he died, and Sir George Jacob's book now comes to confirm, what many have surmised all along, that he was condemned on suspicions only, suspicions strong enough to justify his deportation from Kholapore whilst it was in mutiny and rebellion, but not his imprisonment after order was re-established in that petty state. And even if he had conspired against us, what more natural, on even the low ground that for the moment it must have seemed to many a native of India the only safe course to pursue? whilst it is impossible not to feel some sympathy with a Mahratta in his attempt to free his wild and wildly-loved hills and dales from the possession of a foreign power; and after our power was firmly re-established, something of this sympathy might well have been expressed by one writing with so great and exceptional authority on the events of 1857 in Western India as Sir George Jacob. But this is the only shadow on a book that breathes the very spirit of goodwill toward men.

Mr. Bowring in his ‘Eastern Experiences’ gives an admirable and exhaustive geographical, political and industrial survey of Mysore and Coorg; it is like an enlarged administrative report, and meant as a standard work of reference rather than for light reading. The “sweets after solids,” as he says in his Preface, are placed at the end of his volume, being a selection of letters from Mrs. Bowring to her friends at home. They are very lively, and many of them very interesting, especially those which relate to the death of the late Rajah and the accession of the present King of Mysore, a child at present under the guardianship of Col. Malleon. We wish, however, that Mrs. Bowring's first letter, dated October 26, 1867, had not been printed. It is lively to frivolity, and is probably libellous. Certainly it is a libel on Aden to describe it as a place “where there is not a vestige of vegetation.” Had Mrs. Bowring looked closer, she would have found that Aden abounds with a lovely natural Flora entirely its own, amongst which the late Dr. Thomas Anderson found, in an hour's ramble, forty species entirely new to science. We think also that it would have been better to have published Mrs. Bowring's letters apart from Mr. Bowring's systematic and elaborate papers. But here they are bound together for better or for worse; and we can recommend them both to our readers, each on its own account, as equally acceptable in their different ways; the one portion will guide us through remote lands, the other will suit those who would wish to say that they had read Mr. Bowring's book.

NOVELS OF THE WEEK.

Nobody's Fortune. By Edmund Yates. 3 vols. (Chapman & Hall.)

Patty. By Katharine S. Macquoid. 2 vols. (Macmillan & Co.)

Cecile. By Hawley Smart. 3 vols. (Bentley & Sons.)

How it all Happened, and other Stories. By the Author of ‘Dorothy Fox.’ 2 vols. (Strahan & Co.)

Known to None. (Smith, Elder & Co.)

Helen Cameron. 3 vols. (Chapman & Hall.)

THERE is an *ad captandum* ring about the title of Mr. Yates's book, which prepares one,

to a considerable extent, for the kind of entertainment provided for us on the perusal of its contents. The story is light and readable, full of incidents of a very theatrical and improbable kind, and quite innocent of any sort of moral or any pervading idea. A vulgar robbery, the proceeds of which have been concealed in a field by the perpetrators, forms the groundwork of the story, which is concerned in detailing the attempts of two very opposite characters, who have in different ways become acquainted with the secret, to possess themselves of the hidden treasure. One of these, who for a time succeeds in securing the booty, is the worthless lover of the heroine of the tale. That gentleman, anxious at all hazards to secure a fortune which shall enable him to marry the object of his choice, so far swerves from the path of honour as to avail himself of the results of the felony, but is at length compelled by circumstances, and much against his will, to consent to the restitution of the property. His selfishness and dishonesty, if not inconsistent with human nature, are hardly to be reconciled with the better qualities which we are at first led to look for in his character. The constancy of Miss Wynne to her very unchivalrous admirer is less unparalleled, and Mr. Yates's success in describing so good a specimen of his countrywomen will be appreciated. The character of Jack Durston, the barrister, a gentleman quite worthy of the good fortune with which his patience is at length rewarded, shows that our author can form a just ideal of manly as well as female excellence. Mr. Barnstaple, Q.C., is also a successful portrait, and exhibits the man of business and the world in his most favourable, but not exaggerated aspect. The country magistrates of Cornwall, whom that eminent counsel goes down to dazzle by his professional ability, are not badly described from an unfavourable point of view, though perhaps it is the rarity, rather than the frequency, of gross blunders among our rural justices which really calls for observation, in an age when every error is instantly held up to public scrutiny. In Mr. Pentweaze, an anomalous sketch after Dickens, we doubt if Mr. Yates has been quite so successful as he thinks, though much trouble, which might have been well expended on the grammar and general style of the book, has been taken to render the eccentric speculator on the proceeds of other people's felonies a possible and interesting character. Even if we can conceive the existence of this monstrous little man, with his unfathomable purse, and his inordinate powers of locomotion,—if we can imagine his pursuit as a feasible one, and grant him the opportunity of scraping acquaintance with the sturdy convict whom he tames and utilizes,—we must utterly deny the possibility of his personation of the railway official, or of his success in obtaining the commitment of poor Mrs. Bradstock, without a scintilla of evidence or even a forged affidavit to support him. The conversations, however, between Grogan and his more astute companion occasionally verge on the humorous, and might possibly, on the stage, be productive of some amusing scenes. The repentant Bradstock, too, might win the sympathies of the gallery, though we can hardly recommend the experiment of dramatizing what is in itself not by any means a first-rate tale. In any revised form in which it may appear, we should recommend the correction of

such phrases as "thrall" for *thralldom*, "rouse" as a verb neuter, "renascent of the country," and the performance of conjugal "rights."

We can congratulate Mrs. Macquoid on having made a great step since the appearance of the last novel by her, which we reviewed in these columns. From what we had seen of 'Patty' at the time,—it was then appearing in *Macmillan's Magazine*,—we could hardly understand how 'Rookstone' could possibly be the work of the same author; and now that it has been published as a whole, our wonder is not diminished. We need not enlarge upon this point, for probably few of our readers will have got very far with the former work, while we hope plenty of them will be induced by our recommendation to order 'Patty.' It appears to us a pleasant novel; not, perhaps, of the highest class, but, on the whole, well imagined, and satisfactorily worked out, up to a certain point. We could have wished, indeed, that a little more had been made of Will Bright, the young squire-farmer, and his cousin, Stephen Pritchard, the free-thinking literary man, both of whom produce less effect on the story than we are led to expect by the manner in which they are introduced. Mrs. Macquoid seems to us not to be quite able to make the most of her materials, or rather, perhaps, to lack the inspiration by which the great masters of fiction allow events, as it were, to work themselves out, the narrator being only a sort of mouthpiece, and, in seeming at least, quite unable to control the turns those events may take. To understand our meaning, our readers may compare *Patty* in the present story with *Hetty* in 'Adam Bede.' They are closely akin: so closely, that without *Hetty* we doubt if *Patty* would have ever existed; but while the creator of *Hetty*, having once brought her into existence, allows her fate to take its course, painful though the result may be, we feel, on the contrary, that Mrs. Macquoid shrinks from what would be almost inevitably the end of one with *Patty's* nature and placed in *Patty's* position, and seems to be always doing violence to probability in order to bring her story to an agreeable termination. But, after all, it requires a consummate artist to develop a tragedy without flinching, and we are always thankful to be spared a melo-drama; so, though we may perhaps regret the waste of tragic material which seems to us to abound in 'Patty,' we may rest well contented with having got a graceful and eminently readable story.

The other principal character, Paul Whitmore, the artist, is true enough to nature. Who does not know this sort of impulsive man, right in principle, always going wrong in detail; who, coming home with a feeling that he has treated his wife unkindly, and a resolve to make amends, and finding his studio being "cleaned up," and his wife, used to his unpunctuality, and quite unexpectant of his return, away from home, allows his good resolutions to be overcome by his momentary annoyance, and the breach to be perilously widened? The wife is only too like him,—so like, that we wonder if after all they did succeed in "living happily ever afterwards." Much more likely to make a harmonious pair are Mr. Fagg, the phlegmatic, good-natured landlord of the village inn, and his sharp-tongued, industrious wife.

We will suggest one or two corrections for a second edition, such as few novels by feminine

hands are not open to. What is the "magical power" which water possesses of "drawing water to itself"? We hope it is not always exercised, or we shall expect to see our decanters empty themselves in the direction of the pump, and the Serpentine fly to meet the Regent's Canal, both of which would be awkward events. We think Mrs. Macquoid must have made a confusion of metaphors somewhere. Then, "her mind refused to take in any obstacles there might be in its (her journey's) accomplishment" does not sound quite correct. Lastly, our author is too fond of making eyes flash, and otherwise express their owners' feelings. Physiologists tell us that the eye proper is quite unable to express anything, and that the so called expression of the eye really resides in the eyebrow and parts adjacent; hence, though as a commonplace of fiction and poetry it is hypercritical to object to the popular error, yet when it comes to a discussion of the comparative terribleness of anger in blue and brown eyes, it is brought so prominently before us that we cannot but notice it.

These little matters, however, do not in any way affect our estimate of the book, which, as our readers will gather from what we have said, is, on the whole, decidedly favourable.

'Cecile' is a dashing, amusing novel, in Mr. Smart's best style. That style is certainly not the highest, but it is something to get a novel which can be read rapidly to the end, and in the course of which you find yourself occasionally smiling, and once or twice able to laugh. There is ample field for criticism, were we inclined to cavil, in both the matter and manner of the author of 'Breezie Langton.' Life is regarded rather too exclusively from the barrack-room and racecourse point of view; there is a good deal too much cheap French scattered up and down his pages; he is too liberal of cigarettes, champagne, and brandy-and-soda; his estimate of the morals of Mayfair is somewhat too cynical; the flirtations of his married women are considerably too pronounced; yet there is a manliness and cheeriness about him, which goes far to redeem him from the worst faults of novelists of his class. He is free from the cant of pseudo-aristocracy, the butcherly swagger of unredeemed muscularity, the unhealthy exaltation of vice. He writes like a gentleman, though rather a horsey one; and we are never in doubt as to his sympathies being on the side of honesty and manhood. And though poor hysterical Cecile is hardly worthy in her own person of giving the title to the book, some knowledge of feminine nature is displayed in her character; while Luce Schwerin, the ill-used wife of the unprincipled De Vitre, shows that our author, when he makes up his mind to it, is capable of doing still better things in female portraiture. Mrs. St. Leger, the fast woman of fashion, is a less pleasing picture, and, we trust, an exaggerated one; though the elopement with her own husband, with which she concludes her meteoric course, is a happy conceit. There are not a few amusing anecdotes interspersed amid the narrative, the story of the Yankee digger, and the *not* recorded of George Selwyn, being, perhaps, the best. Egerton Slane, the journalist, supplies some political declamation; and Joe Butters, Capt. Merriott's trainer, philosopher, and friend, fills worthily the position of comic love-maker and chorus. The defeat of certain "practical

communists" by that energetic firm, when the former are taken in the act of making felonious entrance into the chamber of the fair Lia Remington, affords the necessary ingredient of vigorous incident to the piece, and gives the gallant captain, after many and grievous reverses, an excellent opportunity of coming to a happy understanding with the lady of his love. On the whole, we can fairly thank Mr. Smart for the best novel he has yet produced. For certain *lapsus plume*,—"sort" for *sought*, "shakened" for *shaken*, and "manège" for *ménage*,—the printer is, we trust, responsible.

The readers of *Good Words* will not regret the reprinting of Miss Parr's stories, and to the rest of the world they will have the advantage of novelty in addition to their other merits. The author of 'Dorothy Fox' has solved the problem of being domestic without being tame. This is partly the result of her undoubted power of description and her insight into character, and partly of the kind of life which she describes,—life mostly of the quiet rustic sort, lurking in old country towns and odd sea-side villages, which have not yet been crushed into uniformity by the march of "progress." It is a pleasant rest to the novel reader, after wading through dreary volumes recording the trivial lives of the worshippers of conventionality, or the conceptions of "aristocratic" life formed by some vulgar panderer to the bad taste of the middle classes, to turn to such an old world village as Ursley or Chad's End, and hear the simple annals of its quaint inhabitants. Nor does Miss Parr fail to combine a large portion of the wisdom of the serpent with the harmlessness of the dove. Very shrewd are her remarks upon the worldly, though her strictures are only inferred from the *naïve* confessions of such goodhearted folk as Peter Trotman or Britannia Plumidge. These names remind us to direct our readers' attention to the pretty stories in which they occur, standing at the beginning and end respectively of the first of the two modest volumes. Another story which will well repay perusal is 'Saved from the Wreck,' in which the narrator, one of those stout-hearted sea-faring folk in whom Miss Parr delights, exhibits his own excellent spirit of unselfishness in the way in which he relates the conduct of some who have certainly treated him but shabbily. Throughout all these tales, what impresses us, even more than their decided literary power, is the manner in which a genial and broad spirit of religion pervades them all. Never preaching, never bigoted or uncharitable, our author inculcates constantly and unobtrusively the best and highest strain of practical Christianity; and in combining amusement with instruction she does not, as is too often the case, spoil two good things by their injudicious combination.

The greatest merit of 'Known to None'—though we are far from denying to it other merits—is, that it is compressed into one volume, of very moderate thickness. The plot is as slight as are the dimensions within which it is contained. A young lady of great personal attractions takes up her residence in a country village, and, leading a solitary life, presents much food for speculation to the gossips of the very second-rate society which flourishes there. Sufficient reasons for her seclusion of course exist, and become known to us through

the medium of the village doctor, who has "a mild reputation" for professional skill, and is called in to treat the lady for nervous depression. It is unnecessary to reveal more than that they are not unconnected with bigamy, and are more or less complicated by the influence of mesmerism. We are instructed in the process whereby the heroine is led to shake off the sinister influences which darken her life, and to find a specific against melancholy in the pursuit of duty—an alternative which, till she made the acquaintance of the excellent doctor, has never occurred to her mind. Having no near relations to claim the benefit of her services, she betakes herself to a sisterhood of charity, in which the mediæval garb and rules give her external support, and dash her pursuits with that infusion of romance which seems necessary in these days to render such duty palatable. In the mean time, the minor personages of the tale have contracted such marriages as suit their respective tastes, none of them of a very interesting or exalted character. There are one or two slight lapses in grammar, such as "I am not wanting" for *I am not wanted*; "nothing of this" for *nothing of this sort*; and, on one occasion, a "whiteness" thrills through the veins of poor Priscilla March, which must certainly have been the climax of her misery. In other respects the literary style of the book is not remarkable. White-bloodedness is, perhaps, the common defect of all the characters; but the tale is commendably free from everything approaching to sensation.

From the title-page of 'Helen Cameron,' we gather that it is by the author of 'Mary Stanley; or, the Secret Ones'; by the back of the book, that such author's name is Stallybrass, but whether Mr., Mrs. or Miss, we cannot say, having no clue to guide us. The author appears to have a morbid dread of both definite article and copula; at least, that is the only way in which we can account for the extraordinary dearth of those important parts of speech throughout the book, and the frequency of this sort of composition:—"Luckily for her, not much to fear from without; all Majesty's nearest kindred either scattered afar or rendered helpless for the nonce. Mother, laid aside by sickness, the shock of her favourite son's illness proving too much for her delicate frame; . . . Majesty literally alone. . . . Prime Minister's orders that none should enter the sick chamber without her leave." These are fragments from a passage of twenty lines without a principal verb. We can just possibly account for the style by supposing the author to have read too much of Mr. Carlyle's works; but in that case, what a mental dyspepsia does it reveal! The second title of the story is 'From Grub to Butterfly,' figuring the change supposed to take place in the nature of the heroine, Miss Helen Cameron. She is characterized, in her grub state, by a habit of calling her male friends "old man," and telling them not to make asses of themselves, and becomes a butterfly by falling in love with a Russian officer, and following him to Siberia, after being drawn in triumph by the St. Petersburg mob, headed, if we mistake not, by the late Emperor Nicholas, through the streets of that city. This officer, Capt. Maleenovsky, is the only character in the book who might have become something in better hands; the others are the merest lay-figures, whether they be

dressed up as the comic sailor, the *nonchalant* man of fashion, the invalid Emperor, or in any other garb which the author may choose to put on them, with the label, "This is a"—so-and-so. Maleenovsky, of course, is not much more than the conventional high-minded hero who succours beauty in distress, and is handsome, self-contained, and all that; but there is a little novelty when our hero, in addition to all this, is a Russian of the year 1820, or thereabouts. Then his habit of turning up when he is wanted is really wonderful: first, on board a ship in the middle of the Baltic, when it is certain he cannot have come on board in the ordinary way without being seen; secondly, after being killed in a duel in England, (whither, by the way, nearly all the chief persons of the story go, of course, at the same time,) he appears at a ball in St. Petersburg, at the moment when Helen, though nearly at the butterfly stage, according to our author, has reverted to her "grubby" habits by pulling off an elderly gentleman's wig in public. This repetition of the "situation," to use a stage term, of Maleenovsky's sudden appearance is very characteristic of our author, who can never be content without making his points two or three times. Everybody mimics everybody else, "and does it well"; twice over, we find people talking to Emperors unawares, and being astounded on accidentally finding out the real rank of the person with whom they have conversed so freely; we are bored to death with a drunken old sailor who turns sober, and is always talking about his "purpis," and saying "avast" (do sailors ever say "avast"?) in different tones; all of which seems to us to denote a great lack of invention, and a still greater lack of observation.

We do not know enough of Russian society in 1820 to be able to say whether the picture of it given in 'Helen Cameron' is accurate; but if so, it must have been singularly like the more ill-bred and vulgar class of English society in 1871.

OUR LIBRARY TABLE.

We have on our table the Volumes for 1871 of *The Leisure Hour*, *The Sunday at Home*, *Chatter-box*, and *The Children's Prize*,—*Questions of the Day*, by Dr. W. Elder (Low),—*The School and the World* (Simpkin),—*A National Technical University for Great Britain and her Colonies* (Kelly),—*The Midshipmen's Trip to Jerusalem*, by A. A. Lyne, R.N. (Low),—*Friends and Neighbours*, by E. Searle (Seeley),—*Following on to Know* (Seeley),—*The Ministry of Nature*, by the Rev. H. Macmillan (Macmillan),—*The Inner Life*, Hymns, by the Author of 'Thoughts from a Girl's Life' (Parker),—*The Divine Kingdom on Earth as it is in Heaven* (King),—*The New Bible Commentary Critically Examined*, by the Right Rev. J. W. Colenso, D.D., Part I. (Longmans),—*The Pope of Rome and the Popes of the Oriental Orthodox Church*, by the Rev. C. Tondini (Longmans),—and *Le Casque Prussien*, by E. Rodrigues (Foreign). Among New Editions we have *The Hebrew Primer and Reading Book*, by S. Sebag (Valentin),—*The Student's Manual of Geology*, by J. Beete Jukes, M.A., edited by A. Geikie (Black),—*The European in India*, by E. C. P. Hull and R. S. Mair, M.D. (King),—*The Household Robinson Crusoe* (Nelson),—*Proverbial Philosophy*, by M. F. Tupper (Moxon),—and *An Explanation of the Thirty-Nine Articles*, by A. P. Forbes (Parker). Also the following Pamphlets: *General Representation on a Complete Re-adjustment and Modification of Mr. Haré's Plan*, by A. E. Dobbs, M.A. (Longmans),—*The Ancient Land Settlement of England*, by J. W. W. Bund, M.A. (Batterworths),

—*Exhibition of the Bradford Art Society, 1871, Official Catalogue* (Bradford, Greening),—*Rules and Regulations of the Bradford Art Society* (Bradford, Nicholson),—*The Hens who tried to Crow* (Hardwicke),—and *Liberation de la France par un Impôt sur le Capital*, par Le Comte Xavier Branicki (Foreign).

LIST OF NEW BOOKS.

Theology.

- Bunyan's Holy War, cr. 8vo. 2/6 cl. (Book Society.)
Burke's Men and Women of English Reformation, 2 vols. 13/
Collins's (H.) Cistercian Legends of the 13th Century, 3/6 cl.
Dallas (Rev. A. R. C.), Incidents in the Life and Ministry of,
by his Widow, 8vo. 10/6 cl.
Foulkes's (Rev. E. S.) The Athanasian Creed, cr. 8vo. 7/6 cl.
Guthrie's (T.) Sundays Abroad, 12mo. 3/6 cl.
Jackson's (J., Bp. of London) Charge, November, 1871, 2/6 swd.
Kings of Israel and Judah, 18mo. 3/ cl.
Milton's (Viscountess) Short Lectures on the Four Gospels, 7/6
Moon's (G. W.) The Soul's Desire Breathed to God in the
Words of Scripture, 32mo. 2/6 cl.
My Sunday Friend, 1871, royal 8vo. 1/ bds.
Our Curate's Budget, Second Series, Vol. 4, 12mo. 2/ cl.
Patriarch and the Tsar, trans. from Russian by W. Palmer, 12/
Pictorial Missionary News, 1871, folio, 2/6
Tale (A.) of India, Conversion and Missionary Tour of an
English Officer, 32mo. 1/ cl. limp.
Winslow's (O.) Thus saith the Lord, 18mo. 1/6 cl.
Year (A.) with Great Preachers, edited from the Latin by
J. M. Ashley, Vol. 1, 12mo. 5/ cl.

Fine Art.

Beautiful Pictures by British Artists, imp. 4to. 21/ cl.

Music.

"Champion" Comic Singer's 21 New Comic Songs, 4to. 1/ swd.

Poetry.

- Aldine Poets, Vol. 31, 'Beattie's (J.) Poetical Works,' 1/6 cl.
Colomb's (Colonel) Donnington Castle, cr. 8vo. 5/ cl.
Milton's Poetical Works, ed. W. M. Rossetti, illust. 3/6 cl.
Sweetman's (W.) Daughters of the King, and other Poems, 10/6
Tennyson's (A.) Works, Library Edition, Vol. 1, 8vo. 10/6 cl.

History.

- Dickens's (C.) Life, by John Forster, Vol. 1, 8vo. 12/ cl.
Kendall's (J. J.) Mexico under Maximilian, cr. 8vo. 12/ cl.
Morley's (J.) Voltaire, 8vo. 14/ cl.
Wyatt's (Capt. W. J.) Hungarian Celebrities, cr. 8vo. 10/6 cl.
York's (O.) Secret History of the International Working
Men's Association, cr. 8vo. 2/ cl. limp.

Geography.

- Ansted's (D. T.) Elementary Geography, adapted for Primary
Schools, 12mo. 1/ cl.
Capper's (S. J.) Wanderings in War Time, cr. 8vo. 6/ cl.
Scully's (W.) Brazil, its Provinces and Chief Cities, 7/6 cl.

Philology.

- Davies's (B.) Student's Hebrew Lexicon, founded on the Works
of Gesenius and Furst, 8vo. 12/ cl.
Sophocles, the Plays and Fragments, ed. Campbell, Vol. 1, 14/

Science.

- Denton's (J. B.) Sewage Question, cr. 8vo. 2/ swd.
Ley's (W. C.) Laws of the Winds prevailing in Western
Europe, Part 1, 8vo. 12/ cl.

General Literature.

- All the Year Round, New Series, Vol. 6, 8vo. 5/6 cl.
Amy Royson's Resolve, 12mo. 1/ swd.
Aunt Friendly's Keepsake for the Young, edited by Mrs.
Valentine, illust. 3/6 cl.
Band of Hope Review, 1871, folio, 1/ swd.
Beeton's All About Gardening, cr. 8vo. 2/6 cl.
Beeton's (Mrs.) How to Manage House, Servants, and Children,
12mo. 2/6 cl.
Bradford's (Mrs. S. H.) Getting Well, Tales for Little Con-
valescents, 2/6 cl.
British Workman, 1871, folio, 1/6 swd.
British Workwoman, Vol. 1871, folio, 1/6 swd.
Bullock's (Rev. C.) Home Words for Heart and Hearth, 1871, 2/
"Buster" and "Baby Jim," by Author of 'Blue Flag,' 1/ bds.
Carroll's (L.) Through the Looking-Glass, illust. cr. 8vo. 6/ cl.
Chambers's Miscellany, Vol. 19, 12mo. 1/ bds.
Clere's Belshazzar's Three Mothers and the Soil they Trod, 3/6
Dickens's Household Words, re-issue, Vol. 12, 8vo. 3/6 cl.
Fawcett's (J.) Bolt and Win: a Tale of the Olden Time, 8vo. 12/
Friendly Visitor, 1871, royal 8vo. 1/6 bds.
Haunted House (The), trans. from Plautus, by H. A. Strong, 2/
Hayman's (M.) Fortunes of Tom Haswell, 2 vols. cr. 8vo. 21/ cl.
Hood's Works, Vol. 7, cr. 8vo. 5/ cl.
Hunt the Slipper by Various Hands, or Double Acrostics by
Various Heads, 2/6 cl.
Infant's Magazine, 1871, 8vo. 1/6 bds.
Layton's Builders' and Contractors' Tables, 4to. 5/ cl. swd.
McCribb's Kennaquhair: a Narrative of Utopian Travel, 10/6
Macdonald's (G.) The Princess and Goblin, 12mo. 5/ cl.
Meeke's (M.) Marion's Path: through Shadow to Sunshine, 2/6
Middlemarch, by G. Eliot, Book I. Miss Brooke, cr. 8vo. 5/
Millet's (Mrs. E.) An Australian Parsonage, cr. 8vo. 12/ cl.
Mother's Treasure, 1871, 8vo. 2/ cl.
Old Jonathan, Vol. 1871, folio 1/6 swd.
Owen's (R. D.) The Debateable Land between this World and
the Next, cr. 8vo. 9/ cl.
Peter Parley's Annual for 1872, cr. 8vo. 5/ cl.
Post-Office Directory of the Leather Trades, royal 8vo. 20/ cl.
Royal Illuminated Book of Legends, 4to. 5/ bds.
School and the World: Practical Essays on Education, 3/6 cl.
Temple Bar, Vol. 53, 8vo. 5/6 cl.
Thackeray's Works, Popular Edition, Vol. 3, 'Newcomers,' 5/ cl.
Twenty Years Ago, by Author of 'John Halifax,' 12mo. 4/ cl.
Welcome Friend, 2nd Series, cr. 8vo. 1/6 bds.

ENGLISH ORTHOGRAPHY.

25, Argyll Road, Kensington, Nov. 25, 1871.

As one of those who have been much laughed at for attempts to alter our orthography, allow me to express my satisfaction at Prof. Seeley's protest against the unscholarlike proceedings in which some writers with a scholarlike reputation indulge, respecting the English orthography of Greek names. No one disputes the right of people to pronounce the old languages as they please. Their vagaries then offend but the few ears that are within reach. But a printed affair is another thing. I am not aware that *Keltik* is a bit more needed than *skeptik*, in order to pronounce *c* as *k*. But for an Englishman to say *Keltik* in place of *Seltik*, as an English word, is a simple mistake, as bad as saying *Kick-her-Oh!* for *Tully*. Greek names were historically received into our language through the Latin, and the Latin was historically pronounced as the English of the period. Greek words, not names, are properly first Latinised, then Gallicised, and lastly Anglicised, being, of course, vilely "translated" in the process. But to halt back, and attempt to give in Latin letters forms which the Latins never used, or to derive words at once from the Greek, with the simplicity of the tradesman who advertised his "Kalos Geusis Sauce," (fact!) savours very much of that which Pope characterises as "a dangerous thing." If writers are dissatisfied with the orthography of Greek words, two courses are open to them: first, to write them in Greek letters, and, secondly, to adopt a systematic orthography which should exactly indicate the pronunciation they think best. The first plan would have the advantage of making their lucubrations unintelligible to the ordinary Englishman. The second plan would succeed in being unintelligible to the living Greek—very probably to a Greek of any given time. But I sincerely hope that our present orthography will be retained—unpatched—till an entirely new well fitting garment can be devised, and is generally accepted; and that will not be in our day. ALEXANDER J. ELLIS.

PROF. SEELEY'S 'LIVY.'

Brighton, Nov. 25, 1871.

In a review of Prof. Seeley's 'Livy,' in your last number, the following passage occurs:—

"He (Prof. Seeley) does not believe as, according to him, Dr. Dyer believes, that historical evidence gains in demonstrative power in proportion as it diminishes in quantity, and that it does so expressly in order to prevent the inconveniences that might otherwise arise."

As both these propositions strike me not only as absurd, but also as novel, I am at a loss to imagine where I could have given utterance to them. The latter one especially, which seems to attribute volition to historical evidence, is so egregiously nonsensical, that I trust I have said nothing that can, even by an ingenious implication, be tortured into such a meaning. So far from attributing power to scantiness, I have always lamented that defect in the evidence for early Roman history. Thus, in the Introduction to my 'Kings of Rome,' I observe—"If the literature was scanty, so the history is proportionably meagre and unsatisfactory" (page lii). And, in another place, I have considered it so fragmentary as to suffice only to establish "the names and order of succession of the kings, and the general truth of the leading events of their reigns" (*ibid.* p. xvi)—which is all that I have attempted to prove against the view that the whole is fiction from beginning to end. And, under this feeling, I have endeavoured to add to the evidence by showing that the *Commentarii Pontificum* were historical (page xl *et seq.*), which, so far as I know, is a new view of them.

As it is impossible to suspect that a gentleman in Prof. Seeley's position would condescend to make a wilful misrepresentation, I should feel obliged if he would point out any unfortunate ambiguity of expression which may have led him to charge me with entertaining such opinions, in order that it may be corrected. At some future leisure time I hope to return to the whole subject, when I shall have the pleasure of reading the

Professor's book. Till then, I refrain from saying more. THOS. H. DYER.

* * The sentence which we quoted occurs at p. 52 of Prof. Seeley's book. The paragraph runs as follows:—"Dr. Dyer would perhaps answer this by an argument which he uses more than once, viz., that the evidence, if slight, 'is the best evidence that can reasonably be expected in a matter of such high antiquity' (p. 15, cp. 396). The truth is, he differs from his opponents more on the principles of logic itself than on the facts to which they are applied. He believes, that historical evidence gains in demonstrative power in proportion as it diminishes in quantity, and that it does so expressly in order to prevent the inconvenience that might otherwise arise. He believes that, in a recent period, we are right to require a great deal of evidence, because we can get it, but that in a remote period less is necessary, because less can be had. It follows immediately from this principle that Hesiod's Theogony is trustworthy history, because, though the statement of Hesiod about the marriages of Jupiter is in itself slight evidence, it is certainly 'the best that can be reasonably expected in a matter of such high antiquity.'"

CONCORD CELEBRITIES.

The following is from the New York *Home Journal* of the 8th inst.:—

"Of the Hawthorne family, none remain in Concord. Mr. Julian Hawthorne is about removing from New York to New Orleans, where he has considerable work in his profession of civil engineer. His younger sister, Rose, now living in London, was lately married to a young American, and perhaps will return to this country, as her sister, Miss Hawthorne, who is much out of health, will soon do; but they will hardly return to Concord. Miss May Alcott, who is now in London, copying Turner's landscapes in water colour, and doing it skilfully, is expected here before Thanksgiving, and will spend the winter in Concord. Miss Louisa Alcott has taken rooms in Boston for the winter. Mr. Alcott will perhaps make his usual tour of the West after Thanksgiving. Mr. Emerson is at home, preparing a volume of essays for the press; but it is now said that his 'Parnassus,' a collection of his favourite passages from English and American authors, will not be published till next year, if so soon—which will be a disappointment to many readers. Mr. Channing's new poem, 'The Wanderer,' the first part of which is a description of the Concord woods, will be published late this month, or early in November, with a brief preface by Mr. Emerson; and will probably be followed by a selection from his earlier poems, long and short, with some of those lately printed in the *Independent*. There is also talk of a volume to be made up from Thoreau's unpublished journals. The publication of Roberts's new edition of Mr. Alcott's 'Record of a School' is delayed for awhile, and Miss Alcott is writing nothing new. Mrs. J. G. Austin, another Concord author, has been out of health for a year past, and has written nothing."

BISHOP PATTESON.

BISHOP PATTESON, who has been murdered by a native at Santa Cruz, in revenge for slaving outrages, was son of the late Sir John Patteson, Justice of King's Bench. He was born in 1827, and was educated at Eton. He proceeded to Balliol, where he graduated in the second class in classical honours in 1848. The first class was monopolized by Messrs. E. H. Bradby and R. F. Hessey. Elected a Fellow of Merton College, Mr. Patteson, whilst still a junior, gave active support to the Liberal minority in all questions of college reform. In 1861 he was consecrated Missionary Bishop of Melanesia, and his college, in gratitude for past services, allowed him to retain his Fellowship while non-resident. With rare simplicity and singleness of purpose was joined a frank and chivalrous disposition. None of his contemporaries will have heard of his death without regret, and those who have never seen him will yet know how to appreciate a life of noble self-sacrifice which has been so suddenly and sadly broken.

A CONTRADICTION.

26, Piazza di Spagna, Rome, Nov. 24, 1871.

I LEARN that the following paragraph is going the round of the West of England press, having appeared in the first instance in the *Western Morning News* of November 10th:—"It may be news to your readers that the popular novelist, Amelia B. Edwards, is really a Mrs. Freund, and that she is the mother of the editor of the *Dark Blue Magazine*."

I wish to make it known that I have never assumed a *nom de plume*, that I know no person named Freund, and that I have never seen a number of the *Dark Blue Magazine*. For any details respecting myself, I beg to refer the gentlemen of the provincial press to the biography in 'Men of the Time,' which is in all respects correct.

I shall esteem it a favour if you will kindly give this letter space in your columns.

AMELIA B. EDWARDS.

THE LONDON SCHOOL-BOARD.

THE Board met on Wednesday last. The only business of general interest was a letter of resignation from the Rev. W. Rogers. Without disparagement, it may be said that Mr. Rogers has more practical acquaintance with the actual hard work of primary education than any of his colleagues; and the Board showed its appreciation of his assistance, by instructing the Chairman to solicit him to withdraw his resignation. The rest of the meeting was taken up with local business. A new school is to be built in Hackney, and another in Lambeth, each to hold 1,000 children. It would seem that in the Bow division of the Tower Hamlets, there are 3,000 children between the ages of three and thirteen who have never attended any school whatever. This is encouraging.

It was agreed that in one of the new schools experiment shall be made of the Prussian method of teaching. The children are to be divided into classes of eighty each, and each class is to have a separate school-room, and a separate teacher.

There are many schools in London where the teaching is "inefficient," but the buildings efficient and capable of more profitable use. With a view to the interests of the ratepayers, the Board intends to appeal to the better feelings of the managers of these architectural palaces of ignorance. It is, perhaps, a pity that it does not possess compulsory powers of purchase.

Literary Gossip.

MR. ARTHUR HELPS will shortly give to the world a new work, in one volume, called 'Thoughts upon Government,' dedicated to Lord Derby, and which will be published by Messrs. Bell & Daldy.

MR. SIDNEY COLVIN is, we believe, preparing to answer, in the pages of the *Contemporary Review*, an article which lately appeared in that magazine, entitled 'The Fleshly School of Poetry,' by Thomas Maitland, a *nom de plume* assumed by Mr. Robert Buchanan.

THE second series of the Cobden Club Essays (1871-2) will shortly be published by Messrs. Cassell, Petter & Galpin, and will contain the following essays: 'War,' by Emile de Laveleye; 'Primogeniture,' by the Hon. C. Brodrick; 'The Land Question,' by W. Fowler, M.P.; 'Financial Reform,' by J. Cliffe Leslie; 'New Commercial Treaty with Germany,' by Julius Faucher; 'The Coinage Question,' by John Prince Smith; 'Trade Unions,' by Joseph Goswick; 'The Colonial Question,' by J. E. Thorold Rogers; 'United States Finance,' &c., by the Hon. David A. Wells, LL.D.; and an Appendix on the Commercial Policy of France and the Treaty with England of 1860.

MR. JOHN CORDY JEAFFRESON's new book is not, as has been reported, a work on Social History, but a novel called 'A Woman in Spite of Herself.' It will be published in the first month of next year.

A MASS of materials, consisting of MSS. and curious extracts from old newspapers, was collected by Hone, of 'Every-Day Book' notoriety. Among the contents are numerous letters to Hone from well-known contemporaries of the bookseller and blasphemer, including Ireland, the Shakspearean forger, Leigh Hunt and his brother John, and William Godwin, the last of whom sends Hone an introduction to the British Museum "respecting a work he is preparing for the press." The memoranda relating to Wilkes, Churchill, and several other prominent men of their generation, are full of interest. The collection is in the possession of Mr. Wentworth Sturgeon, of King's Bench Walk, Temple, who, we believe, contemplates the publication of a selection therefrom.

MR. JOHN SAUNDERS, the author of 'Hirell,' 'Abel Drake's Wife,' &c., has in preparation a novel, which will be published by Messrs. King & Co., next spring, entitled 'Israel Mort; Overman.' It is understood that this book will have some reference to the condition and habits of the people engaged in mining work.

THE article on 'Byron and Tennyson,' in the last number of the *Quarterly Review*, is, it is rumoured, from the pen of the editor, Dr. W. Smith.

THE whole of the first edition of the first volume of Mr. Forster's 'Life of Charles Dickens' has been subscribed for by the trade, and the second edition is at press.

THE Camden Society will shortly issue the 'Cheque-Book of the Chapel Royal,' edited by Dr. Rimbault, whose intimate knowledge of the lives of English musicians is displayed in the valuable notes with which it is illustrated. The book itself, in addition to its information on musical biography, records many facts relating to the ecclesiastical ceremonial of the court in the sixteenth, seventeenth, and eighteenth centuries,—letting us know, for instance, that there was a personage called "The Confessor of His Majesty's Household" so late as 1733, and telling of the form observed when Queen Elizabeth came "to the Holy Communion, the Sub-dean and Epistler" wearing "riche coaps," and "the bread beeing wafter bread." We have also the banns of the Earl of Somerset's marriage, with records of royal coronations, marriages, confirmations, &c., often accompanied by the special forms observed on these occasions.

WE regret to announce the death of Lieut. John Wood, late of the Indian Navy, the companion of Alexander Barnes in his journey to Cabul in 1836, and the discoverer of the source of the river Oxus. Mr. Wood, after an adventurous life, had of late years resided in Sind, the scene of his early exploits as a surveyor, as agent to the Indian Flotilla Company; and his death is attributed to having overstrained his powers by hard work in that trying climate during the last two years. We understand that his son, Capt. Wood, of the Bombay army, intends to bring out a second edition of this eminent explorer's in-

teresting narrative of his journey to the source of the Oxus, which was first published in 1845.

THE first of the Schools for Girls formed under the Endowed Schools Commission will be opened at Keighley, Yorkshire, in January. This school is of the second grade. Miss Porter, formerly of the Bolham School, Devon, has just been appointed as the head mistress.

EARLY-ENGLISH students will be glad to hear that the very rare volume of 'Vocabularies,' edited by Mr. T. Wright for Mr. Joseph Mayer, is to be reprinted, with its successor, and additional vocabularies. But we must beg the publisher to add an alphabetical index of words to the volume, or else it will be nearly useless; for in the first volume alone reference had to be made to every one of a score of vocabularies before you could be sure that any special word was or was not in the book.

MRS. KEATINGE, the author of 'English Homes in India,' has in preparation a novel, which will shortly be published.

THERE is also in the press a new novel by Mr. Mortimer Collins, entitled 'The Princess Clarice: a Story of 1871,' to be published by Messrs. King & Co.

MR. A. J. ELLIS requests us to mention that he is not engaged in a new work on Logic, as we stated last week.

MR. LANGWORTHY, of Boston, says the New York *Nation*, recently found in Bristol, Vermont, a clean and perfect copy of Roger L'Estrange's *Observer*, published from 1679 to 1687, sometimes for two and three days in succession, and sometimes only twice or thrice a week. Of the 904 numbers issued, not one is missing from Mr. Langworthy's copy, which he has presented to the Congregational Library of Boston.

MR. E. W. A. TUSON died, on the 13th of November, at Smyrna. He was the son of Mr. Tuson, the anatomist, and was the author of a work in two volumes on the Law and Duties of Consuls.

WE learn from the *Phoenix*, that even in these less brilliant times Rome does not altogether neglect her learned labours. There has been published by the College of the Propaganda a new edition of the *Lexicon Latino-Japonicum*, a great work of the Jesuits in 1595. This dictionary was very scarce, and has been re-edited by Bishop Petitjean, the Vicar Apostolic in Japan, and is one of the few practical fruits of the late Council of the Vatican, during his attendance on which the bishop executed this task. The dictionary is of particular value for the classical language of the Japanese, and of the style of three centuries ago, though it will be of little use for the modern language, which, like the political institutions of the country, is undergoing a revolution.

WITH the New Year, a monthly journal, called the *Indian Antiquary*, will be commenced at Bombay. It is intended as a medium of communication between Oriental scholars in India and Europe, and will treat of the antiquities, history, geography, literature, religion, mythology, natural history, ethnography, and folklore of India and adjoining countries. Mr. J. Burgess is the editor.

SCIENCE

SOCIETIES.

ROYAL.—Nov. 23.—The President in the chair.—His Majesty Pedro the Second, Emperor of Brazil, was elected a Fellow of the Society.—The following papers were read: 'Magnetic Survey of the East of France in 1869,' by the Rev. S. J. Perry, and the Rev. W. Sidgreaves, 'On a Supposed Alteration in the Amount of Astronomical Aberration of Light, produced by the Passage of the Light through a considerable thickness of Refracting Medium,' by the Astronomer Royal, 'On the Behaviour of Supersaturated Saline Solutions when exposed to the Open Air,' by Mr. C. Tomlinson, 'An Experimental Determination of the Velocity of Sound,' by Mr. E. J. Stone, Second paper 'On the Numerical Value of Euler's Constant,' and second paper 'On the Numerical Values of $\log_e 2$, $\log_e 3$, $\log_e 5$, and $\log_e 10$,' by Mr. W. Shanks, and 'Note on the Spectrum of Encke's Comet,' by Mr. W. Huggins.

GEOGRAPHICAL.—Nov. 27.—Major-General Sir H. C. Rawlinson, K.C.B., President, in the chair.—The following Fellows were elected: Lieut.-Cols. C. R. Platt and the Hon. C. S. Vereker; Lieuts. W. Abney, R. Chalmers, and G. W. Collis; Capt. A. Bowers, J. C. Greene, A. H. Hutchinson, and H. Stewart; Major C. B. E. Smith; Baron de Maltzan; Hon. J. F. Birch; Revs. J. W. Cook and J. J. Hornby; Dr. Henderson; Messrs. C. de la Barre Bodenham, S. S. Burke, A. Cockshott, C. Cowper, H. A. Cowper, W. C. Eyton, J. M. Foster, E. C. Harvie, G. F. Head, H. S. Hodgson, H. Hutchinson, T. H. Jackson, T. Johnston, R. Jones, E. J. D. Ludlow, H. Major, E. E. Morris, H. W. Mozley, J. W. Patterson, E. P. Philpott, R. Reid, J. Shoolbred, H. Slade, A. Stephani, W. P. Sutton, R. Watt, and J. Wiggins.—The President read a letter from Dr. Kirk, of Zanzibar, to the late Sir Roderick Murchison, giving news of a serious outbreak in Unyanyembe, the country lying on the main route to Lake Tanganyika, which is likely to prevent communication with Dr. Livingstone for some time to come.—Capt. R. F. Burton thought that Livingstone would find no difficulty in returning by the south of the lake. He had not the slightest misgiving with regard to him.—Capt. Burton then read a paper 'On the Volcanic Region East of Damascus and the Cave of Umm Niran.' This was a narrative of a journey of fifteen days, which he had performed in May and June, 1871, in company with Mr. C. F. Tyrwhitt Drake, through the Safa region, the Oriental *Trachon* of the Greek geographers, a wide extent of ancient lava-fields. During his journey, 120 inscriptions were collected, including three in the Palmyrene dialect. Mr. Drake took a continuous set of compass-bearings during the journey, which had enabled him to draw an excellent map of the region.—Mr. W. G. Palgrave spoke on the subject of the paper, stating that Capt. Burton was the only European who had properly explored El Safa.—A second paper was read, 'On the Geography of Southern Arabia,' by the Baron Von Maltzan.

GEOLOGICAL.—Nov. 22.—The Rev. T. Wiltshire, M.A., in the chair.—Mr. S. B. Coxon was elected a Fellow.—The following communications were read: 'Notes on some Fossils from the Devonian Rocks of the Wittenberg Flats, Cape Colony,' by Prof. T. Rupert Jones, 'On the Geology of Fernando Noronha (S. lat. 3° 50' W., long. 32° 50'),' by Dr. A. Rattray, 'Note on some Ichthyosaurian Remains from Kimmeridge Bay, Dorset,' by Mr. J. W. Hulke, and 'Appendix to a "Note on a new and undescribed Wealden Vertebral," read 9th February, 1870, and published in the *Quarterly Journal* for August in that year,' by Mr. J. W. Hulke.

SOCIETY OF ANTIQUARIES.—Nov. 23.—Earl Stanhope, President, in the chair.—Lord Stanhope informed the meeting that the Castellani collection had been purchased by Her Majesty's Government

for the British Museum. During the recess he had undertaken, as President of this Society, and in the name of the Council, to memorialize the Government on the subject, and he now congratulated the meeting on the success which had been achieved.—Mr. D. Burton presented, through Mr. C. Morgan, two photographs, coloured, of oil-paintings representing views of Hyde Park Corner in and before the year 1827.—Mr. A. W. Franks presented a collection of casts of ancient ivories, as an addition to the large collection already presented by him to the Society some years ago.—Mr. J. Fowler communicated a paper 'On Mediæval Representations of the Months and Seasons.' This paper was illustrated by the exhibition of a large collection of drawings, rubbings, and photographs.

ROYAL SOCIETY OF LITERATURE.—Nov. 22.—C. Clark, Esq., in the chair.—Dr. R. G. Latham read a paper on a German play, called 'Der bestrafte Brudermord' ('The Fratricide punished'), which was acted at Dresden as early as 1627, and stated that there was also an English play on the subject of Hamlet at least as early as 1589. The German drama has usually passed for a translation of 'Hamlet,' though a mutilated and vulgarized one. Dr. Latham considered this judgment mistaken, and that the German play really represents the Shakspearian play in its rudiments rather than its fragments. It is probably a translation of the English play of 1589, the text of which is now lost. He further stated, that, scene for scene, and sometimes dialogue for dialogue, the two plays in many cases coincide, and that many of the incidents and events, even to their more minute details, coincide likewise. Nevertheless, the nature of their exhibition is wholly different. In the German version there is no imagery, no trace or germ of poetry; and it offers nothing but a mere skeleton situation. In its external form we find, 1, A metrical prologue, in which Night and the Three Furies act as chorus; 2, A different list of *dramatis personæ*; 3, A subdivision of scenes, which points to an older stage of the drama. Dr. Latham also thought that an allusion to Portugal, which fitted the year 1589, and two classical allusions, were not likely to have been made by Shakspeare.

BRITISH ARCHEOLOGICAL ASSOCIATION.—Nov. 22.—The Rev. S. Simpson, V.P., in the chair.—This was the opening meeting of the session.—Mr. E. Roberts read a paper on the discovery of a number of sepulchral Urns, of a rude and rough character, made by him and two other officers of the Association, Messrs. Wright and Black, in a field on Sunbury Common, Ashford, Middlesex. Several of the urns had been successfully taken out of the earth, and were exhibited to the meeting. The contents of those that could not be saved, from the very friable nature of the almost unburnt clay of which they were chiefly made, consisted of burnt human bones and small pieces of charcoal, largely mixed with the earth and loam that had pressed within them: the cremation seemed, from appearances, to have been near the place of burial, and the vases were, for the most part, reversed over the remains.—In the discussion that followed, Messrs. Syer-Cuming, Levin, Leonard, and Wright, took part, the latter gentleman remarking on the absence of any mound or barrow over the cemetery, which he ventured to think was of a most unusual character, and seemed to indicate a race of early people, of whose habits we had yet much to learn, the more especially that neither stone or other implements were found, nor ornaments or accessories of any kind.—It was announced by the Hon. Secretary, that the Society was about to remove to more convenient chambers, in the neighbourhood of Charing Cross.

ZOOLOGICAL.—Nov. 21.—Prof. Flower, V.P., in the chair.—Mr. Sclater exhibited and remarked on a skin of *Ateles variegatus*, Wagner (*A. Bartlettii*, Gray), which had been received in a collection from Oyapok, on the eastern limits of Cayenne, being a new locality for this species. Letters and communications were read from Prof. Owen,

containing the third of a series of memoirs on the Osteology of the Marsupials,—by Dr. Günther, on several collections of fishes recently obtained for the British Museum collection: amongst them many new forms from the Pacific, several novelties from Celebes, and some fishes from Tasmania,—by Mr. A. Anderson, on the Raptorial Birds of North-Western India,—from Messrs. G. S. Brady and D. Robertson, on two new species of British Holothuroidea,—Mr. P. L. Sclater exhibited and described, under the name *Turtur Aldebranus*, a specimen of a new species of Dove, of the genus *Turtur*, from the coral reef of Aldabra, north of Madagascar.—A paper, by Mr. J. Brazier, giving descriptions of seven new species of the genus *Helix*, and of two Fluvial Mollusks from Tasmania. A second paper by Mr. Brazier contained notes on the specific names of certain Land Shells from the South Sea Islands. Communications were read from Count T. Salvadori, on *Cerionis Caboti*,—and from Mr. W. T. Blanford, on a new Himalayan Finch, proposed to be called *Procarduelis pubescens*, from Sikim.

SOCIETY OF ARTS.—Nov. 27.—Mr. E. Chadwick, C.B., in the chair.—The paper read by Mr. W. B. Adams, 'On Tramways, and their Structure, Vehicles, Haulage, and Uses.'—A discussion followed, in which Messrs. Masey, Bramwell, C.E., Holt, G. Smith, and the Chairman, took part.

INSTITUTE OF ACTUARIES.—Nov. 27.—Three Fellows and thirty-four Associates were elected Members of the Institute.—Mr. A. H. Bailey read a paper 'On Insolvency of Life Insurance Companies.'

MEETINGS FOR THE ENSUING WEEK.

- Mon. Royal Institution, 2.—General Monthly Meeting.
 Asiatic, 3.—Historical Account of Baku and its Neighbourhood, Miss L. A. J. R. Shippard.
 London Institution, 4.—Hearing, Prof. T. H. Huxley.
 Entomological, 7.
 Society of Arts, 8.—Manufacture and Refining of Sugar, Lecture II., Mr. C. H. Gill. (Cantor Lecture).
 Royal Academy, 8.—Anatomy, Mr. R. Partridge.
 Victoria Institute, 8.
 Anthropological, 8.—Anthropological Collections from the Holy Land, No. II., Capt. R. P. Burton; Flint Implements from Cape of Good Hope, Prof. Bask and Rev. Mr. Dale.
 Soc. Sci. 8.—The Means, by an improved Organ, of accelerating the Business of Parliament, Mr. F. Hill.
 Surveyors, 8.—Cost of Conversion of Forest and Wood-Land into Cultivated Land, Mr. J. Clutton.
 Architects, 8.
 Civil Engineers, 8.—Stresses of Rigid Arches, and other Curved Structures, Mr. W. Bell.
 Dillect Archæology, 8.—The True Sites of Capernaum, Chazmin, and Bethsaida (Julias), M. le Chev. de Saucy.
 Zoological, 8.—Freshwater Silurids of India and Burmah, Surgeon, F. Day; Butterflies from Angola, Mr. A. G. Butler; New Genus of Lepidoptera allied to *Apatura*, Mr. A. G. Butler.
 Wed. Literature, 4.—Council.
 Society of Arts, 8.—Sewage as a Fertilizer of Land, and Land as a Purifier of Sewage, Mr. J. B. Denton.
 Geological, 8.—Shingle-Bank on the Portadown Hills, near Portadown, the President; Undescribed Fossils of the Mesenian Group, Mr. H. Hicks; Further Notes on the Geology of the Neighbourhood of Malaga, M. D. M. d'Orseta.
 Microscopical, 8.—Fermentation and its Results, Mr. J. Bell; Nerves of the Capillary Vessels, and their probable Action in Health and Disease, Dr. L. Beale.
 Thurs. London Institution, 7.
 Chemical, 8.—Essential Oils, Dr. Gladstone.
 Royal Academy, 8.—Chemistry, Mr. S. F. Barff.
 Linnean, 8.—Botany of the Grant and Speke Expedition, Lieut.-Col. Grant; Hybrid Vaccinium between *Oxycoccus* and *Crowberry*, Mr. R. Garner; Formation of British Pearls, and their possible improvement, Mr. R. Garner.
 Royal, 8.—Solvent Power of Liquid Cyanogen, Mr. G. Gore; Fossil Mammals of Australia, Part VI., Genus *Phascocorys*, Prof. Owen; Fluoride of Silver, Part III., Mr. G. Gore.
 Antiquaries, 8.—Exhibition of Stone Implements, Neolithic and Sarses, with Papers by Messrs. J. Evans, A. W. Franks, and Col. A. H. Lane Fox.

Science Gossip.

At the Anniversary Meeting of the Royal Society, on November 30th, the presentation of the medals followed, as usual, the delivery of the President's address. This time the Copley Medal, regarded as the "highest scientific honour," has fallen to a foreigner, Prof. Julius Robert Mayer, of Heilbronn, in recognition of researches which comprise some of the profoundest questions in natural philosophy and physical science—as, for example, the Forces of Inorganic Nature—on Organic Motion in connexion with Nutrition—Celestial Dynamics, and the Mechanical Equivalent of Heat. These researches have been made known to English readers by translations published in the *Philosophical Magazine*. The importance of the one last named could hardly be overrated. For ages to come science will feel the advantage of that discovery. But in that particular Dr. Mayer does not stand alone. His discovery of the numerical value of the mechanical

equivalent of heat was a logical deduction from an elaborate hypothesis which turned out to be well founded; but Dr. Joule, of Manchester, had demonstrated the fact by actual experiment. As our readers may remember, the Copley Medal was awarded last year to Dr. Joule; and it will be a satisfaction to philosophers everywhere that the merits of the two principals in so grand a discovery have been so worthily recognized.

A ROYAL Medal was given to Dr. John Stenhouse, for long-continued chemical researches, which have proved of great value in the arts and in agriculture. His examinations of different lichens and other vegetable substances have been worked out with such patience and accuracy, as render them models of procedure. The scope of these examinations may be seen on reference to the great 'Catalogue of Scientific Papers,' where the titles of sixty-four papers testify to the industry of their author. Among them are many to which dyers and manufacturing chemists, and traders who desire to detect adulterations, are largely indebted. Not least important in the long series, is that which makes known Dr. Stenhouse's discovery of "economical applications of charcoal to sanitary purposes," especially in the purification of air. This was, we believe, one of the points dwelt upon in the award of the medal by the Council. It is known to some of our readers that Dr. Stenhouse has been for years in an infirm state of health; yet he has not ceased to work, nor to contribute papers to the Royal Society, of which he has long been a much-esteemed Fellow.

From chemistry we pass to zoology, physiology, and comparative anatomy, coupled with the name of Mr. George Busk, President of the Royal College of Surgeons. In these departments of science, with occasional excursions into palæontology and geology, Mr. Busk has made researches of acknowledged merit, and has recorded the results in papers which are deservedly classed among authorities on the several subjects, and have now been stamped by the award of one of the two Royal Medals. In thus mentioning his name, we are happy to state that he is still active, and may therefore be expected to add to the list of thirty-three papers of which he is the author in the catalogue above referred to.

MR. SERJEANT COX will shortly publish a volume, entitled, 'Spiritualism Answered by Science,' detailing the experiments that satisfied him that the phenomena investigated are purely psychic and in no manner produced by spirits of the dead.

MESSRS. KING & Co. will commence with the new year the *Mining Magazine and Review*, a monthly record of mining, smelting, quarrying, and engineering, edited by R. Nelson Boyd.

We learn that the materials collected by Sir Roderick Murchison for the preparation of his biography are very voluminous, consisting partly of journals of his tours at home and abroad, and partly of letters from correspondents all over the world, including many men of celebrity. There is necessarily, however, an absence of letters written by Sir Roderick himself. Friends of the deceased baronet who have preserved his letters will greatly assist the labours of the biographer, Prof. Geikie, if they will send them to him at Ramsay Lodge, Edinburgh. The documents would, of course, be returned at the earliest possible date.

M. ÉLYSÉE RECLUS, who has been sentenced to transportation by one of the courts martial at Versailles, being one of the most distinguished members of the Geographical Society of France, that Society has officially interceded on his behalf.

THE *American Journal of Science and Art* for November contains some valuable papers. Among others, one by Prof. J. Leconte, 'On some Phenomena of Binocular Vision,'—an important paper, by J. D. Dana, 'On the Icy Plateau, the Source of the New England Glacier,'—and a valuable contribution to chemistry, 'On Iridium Compounds,' by Prof. S. P. Sadler, of Pennsylvania College.

THE *Journal of the Franklin Institute* for October contains, among other matters of scientific and general interest, a paper read before the American Association for the Advancement of Science, at Indianapolis, in August, by Prof. R. Owen, M.D., 'On Physiographical and Dynamical Geology, involving the Discussion of Terrestrial Magnetism.'

In the *Journal für Praktische Chemie*, Nos. 15, 16, M. E. Budde has a paper 'On the Action of Light on Bromine and Chlorine.' This paper will claim attention, as it professes to show that the division of the heat rays in the spectrum, as adopted by Seebeck, Herschel, and others, is not correct. The author states that there are bodies which are heated more in the violet than in the red rays.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION OF SKETCHES AND STUDIES IS NOW OPEN, at their Gallery, 5, Pall Mall East. Ten till Five.—Admission, 1s. 6d. ALFRED D. FRIPP, Secretary.

FOURTH EXHIBITION OF CABINET PICTURES BY BRITISH AND FOREIGN ARTISTS, at the New British Institution, 35, Old Bond Street, NOW OPEN.—Admission, 1s. Catalogue, 6d. T. J. GULLICK, Hon. Sec.

EXHIBITION OF CABINET PICTURES IN OIL.—Dudley Gallery, Egyptian Hall, Piccadilly.—THE FIFTH ANNUAL EXHIBITION.—Open daily from Ten a.m. till Five p.m. Admission, 1s. Catalogue, 6d. G. L. HALL, Hon. Sec.

ELIJAH WALTON'S ENTIRE COLLECTION OF OIL AND WATER-COLOUR PAINTINGS, NOW ON VIEW, at his Gallery, 4, Westminster Chambers, Victoria Street, Westminster.—Admission, One Shilling. Open daily from Ten till Five.

GUSTAVE DORÉ—DORÉ GALLERY, 35, New Bond Street.—EXHIBITION OF PICTURES, including 'Christian Martyrs,' 'Monastery,' 'Triumph of Christianity,' 'Frasco de Rimini,' at the New Gallery.—OPEN from Ten till Six. Admission, 1s.

Raphael of Urbino, and his Father, Giovanni Santi. By J. D. Passavant. Illustrated. (Macmillan & Co.)

AN English translation of Passavant's famous book on the Prince of Painters, and on the career and influence of his father, has long been wanted, but rather hoped for than expected. Accordingly, we have great pleasure in introducing this publication to our countrymen who have not opportunities of reading the original. The aim of the anonymous translator cannot be better expressed than in her own words:—"The present work consists of a translation of those parts of Passavant's volumes which are most likely to interest the general reader; occasionally a section has been abridged, reference being, in most cases, made to the French edition. An essay on the genius of Raphael; a dissertation on the works of his pupils; a history of the family of Santi; as well as a catalogue of Raphael's sketches and drawings, have been omitted; but the valuable descriptions of all the known paintings of Raphael, and the chronological index, which is of so much service to amateurs, who wish to study the progressive character of his works, have been preserved." Accordingly, if all is not here which strict students will find in the German and French original editions, differing in value as they do, there is not much omitted that ordinary readers, even if they are more than commonly exacting, can be expected to demand. The sections named above have been omitted in this volume; the three original volumes, and the bulkier, but more useful, French *tomes* have been brought within manageable size; the parts left out are exactly those which are most likely to be superseded by later researches than those of Passavant. As a compilation showing signs of care, which has been considerable, although there are some slips, this publication deserves honourable mention; and, on the whole, there is little to object to in it; yet it would have been better for us and for the translator, if she had confined her attention to that part of her work which she was competent to perform well. She had, for instance, better have omitted a note she has put on p. 211, to the effect that there is a "replica" of the Madonna del Cardellino, at South Kensington. Now the picture in question is anything but worthy of being called a replica; it is a very poor copy. We have seen many photographs from engravings which are much brighter

than those which illustrate this handsome volume. The book is admirably adapted for a gift-book, but it may claim to be something better.

Fine-Artossip.

THE Bishop of Winchester has accepted the post of President of the Annual Meeting of the Archaeological Institute, to be held in Southampton in the course of next summer.

THE private view of the Winter Exhibition of the Society of British Artists takes place to-day (Saturday). The gallery will be opened to the public on Monday next.

It is stated that, by permission of Sir Richard Wallace, the finer pictures in the late Marquis of Hertford's collection will shortly be exhibited at the South Kensington Museum. Those who remember the Art-Treasures Exhibition at Manchester, in 1857, will appreciate the importance of this announcement.

A TRACT has been published by Mr. J. H. Parker, comprising his report of excavations in Rome in the season of 1870-71; a lecture delivered in July last to the Archaeological Institute; notices of some existing remains of ancient Rome, in answer to Mr. Burn's remarks on Mr. Parker's statements; the half-yearly account of the Excavation Fund, January 1 to June 30, 1871; suggestions for excavations and explorations in 1872; and the prospectus of a proposed Roman Exploration Company, limited.

THE obituary of last week announces the death of Mr. C. J. Richardson, architect, and the author, among other works, of 'A Collection of Architectural and other Drawings and Sketches by Adam, Vanbrugh, &c.,' 'Original Drawings and Sketches of Elizabethan Buildings,' &c., 'Pencil Rubbings,' 'Old Title-Pages,' &c., and 'Observations on the Architecture of England,' &c.

WE were premature last week in stating that Mr. Mason's health was so far improved that he had resumed painting; he is much better, but not at work yet.

THE exhibition of works of art sent from Rome to Paris, in competition for the year's artistic honours, was opened at the École des Beaux-Arts on the 18th ultimo, and attracted considerable attention. The subject proposed to the students of sculpture was 'The Flagellation of Christ,' and the *grand prix* was awarded to M. Marqueste, to whose work much praise has been accorded. The first accessory prize was given to M. Idrac; the second, of the same class, was obtained by M. Lenoir. The pictures are described as of minor interest: the 'Dryad' of M. Lemotte, the 'St. Edmund, Martyr,' by M. Merson, and the seated figure of an odalisque, by M. Planchon, are noticed, although not equally commended by our authority. Less reserved praise is given to an etching by M. Laguillermie, after a picture by Velasquez. The most interesting of the architectural works is M. Dutert's copy of a frieze at Pompeii, the execution of which is very fine; with this are a study of the Temple of Mars Ultor, and other works.

MR. STREET is appointed to restore Kildare Cathedral, of which the chancel only retains its roof.

WE have received from Messrs. Pilgeram & Lefèvre two proof engravings after M. Schreyer's admirable pictures, 'The Abandoned' and 'In Danger.' They are fine reproductions, rich in the spirit, and true to the artistic characters, of the originals, and, in themselves, they are excellent as works of art. The former shows, as we have said before, the wreck of a military baggage-wagon on a waste, where the marsh-water settles in shining pools, and fills the ruts made by those who left a dead driver, with upturned face, lying beside one of the horses of his team, also dead. Trammelled at the head by the collar, which is chained to the pole of the wagon, and at the haunches by a trace, which holds him fast, the surviving beast stands wistfully looking, crying and neighing to the blank distance, where his master's comrades and his own disappeared so long ago that

the horse is half-starved, and lean almost to the bone; he has eaten all the herbage within reach, for of it stark stalks and sticks alone remain; he has pulled so furiously, that his bridle is rent, and his girth burst; he stamps in the marsh with a dripping hoof, only much weaker than before; the wheels of the ponderous waggon sink deeper with every struggle. Meanwhile, the sky grows dimmer, and snow is about to fall. 'In Danger,' shows how two Wallachian drivers and their team of twelve horses to a waggon, have come to a stand in a snow-drift, and in the depths of a forest: the snow reaches the knees of the horses and to the axle-trees, and the wheels are stopped. The men sit in their saddles and discuss what is best to be done; while the wind is so furious, that the snow cannot fall on, but is rather torn from the drift, and dimples are made in its surface round the shrubs which are tall enough to top the snow; switching their manes and tails, the horses cower and shudder as the blast tears past them. The snow, loosened by their passage, rushes from behind, and forms a blinding veil, among the trees, the boughs of which buckle and strain.

MESSRS. LOW & Co. send us 'Saint George's Chapel, Windsor, Eighteen Views, printed in permanent Pigments, by the Woodbury Process, with illustrative Letter-press,' by John Harrington. This handsome volume comprises satisfactory views, exterior and interior, of the famous building, and a few historical and critical notes on each subject. The views are picturesque, and very well chosen to illustrate the character and architectural importance of the chapel. We are not quite in accord with Mr. Harrington as to the merits and value of certain modern additions, decorations, &c., of the building; but it is right to say that these works are of a very different character from the incongruous, and artistically vicious alterations made in the neighbouring Tomb House at Windsor—a work which has been utterly ruined in its conversion to a modern purpose.

MUSIC

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Sir Michael Costa.—On FRIDAY, December 23, will be performed Mendelssohn's 'ATHALIE' and Beethoven's 'MOUNT OF OLIVES.' Subscription Concert.—Tickets, now ready, 3s., 6s., and 10s. 6d., at 6, Exeter Hall.

The usual Christmas Performances of 'The Messiah,' Dec. 23 and 29.

ROYAL ALBERT HALL.—Under the Patronage of Her Royal Highness the Princess Mary of Teck, the Duchess of Sutherland, the Marchioness of Westminster, the Countess of Cottenham, the Countess Bernstorff, the Hon. Lady Hall, Lady Wm. Lennox, Lady Arthur Lennox, Lady Oulme Seymour, Lady Augusta Seymour, Lady Isabella Schuster, &c.—WILLIAM CARTER'S New Cantata, 'PLACIDA, the CHRISTIAN MAKER,' will be performed on TUESDAY EVENING, December 5, at Eight. Madame Lemmens-Sherrington, Miss Alice Fairman, Mr. Edward Lloyd, Mr. Frank Elmore, Mr. Robert Hilton, M. Valdes, Above 1,000 performers. Organ, Mr. George Carter; Conductor, Mr. William Carter. The Second Part will include Mendelssohn's 'Hear my Prayer' (Madame Sherrington); 'Judge me, O God,' Concerto in G Minor (Pianoforte, Mr. William Carter); 'Cujus Animam' (Mr. Edward Lloyd); 'O Salutaris Nese Solennelle' (Miss Alice Fairman); 'Cantique de Noël' (M. Valdes); 'Samson' (Mr. Frank Elmore); 'Shall I in Manure's fertile plain' (Mr. Hilton); and Beethoven's 'Elijah' Chorus.—Tickets, 10s. 6d., 6s., 2s. 6d., and 1s., may be obtained at the usual places; at the Albert Hall; and at Mr. William Carter, 25, Colville Square, W.

THE ORATORIO CONCERTS, Exeter Hall.—'ELIJAH' WEDNESDAY NEXT, December 6, at Eight o'clock. Madame Cora de Wilhorst, Miss Julia Elton, Mr. Sims Reeves, and Herr Stockhausen.—Stalls, 10s. 6d.; Area and Gallery (Numbered and Reserved), 6s.; Gallery, 2s.; Area, 2s.; Admission, 1s.; at Novello's, 1, Berners Street, and 3s. Poultry; the principal Musicians; and Austin's, St. James's Hall. The Seats are entirely re-cushioned.

MUSICAL EVENINGS.—Director, Mr. Henry Holmes.—FOURTH CONCERT, WEDNESDAY, December 6, at Eight o'clock. St. George's Hall.—String Quartet, in A Minor, No. 1, Schumann; String Quintet, in E Flat, Beethoven; Duet for Two Pianos, Cipriani Potter; Sonata, in E Flat, for Violin and Piano, Mozart.—M. Henry Holmes, Folke, Burnett, and Signor Pezzo. Vocalist, Miss Megan Watts; Pianist, Miss Agnes Zimmermann and Mr. Walter Macfarren. Conductor, Signor La Caba.—Tickets, 5s., 3s. 6d., 1s., of Mr. Henry Holmes, Bristol Lodge, Warrington Gardens, W., and Mr. Wilkinson, at the Hall.

HER MAJESTY'S OPERA.

MR. MAPLESON, the director of the Drury Lane Italian Opera-house last season, and present tenant with his troupe of Covent Garden Theatre, besides being a speculator in concerts, sacred and secular, in the St. James's Hall and the Royal Albert Hall, appeared in Chancery last Monday, before Vice-Chancellor Sir John Wickens, in order to obtain an injunction to restrain his *quondam* tenor, Mr. Bentham, and his contralto, Mrs. Bentham, *née* Mdle. Cécile Fernandez, from singing anywhere during the years 1871-72, except at his bidding.

Mdle. Fernandez only appeared in one character during the last season—namely, Smeaton, the Page, in Donizetti's 'Anna Bolena,' a part that during the provincial tour and at Covent Garden was taken from her and assigned to Madame Trebelli-Bettini. Mr. Bentham's range of tenor characters was limited at Drury Lane last season. The two artistes, finding themselves excluded from the *répertoire*, naturally sought engagements elsewhere, and hence the litigation. The Vice-Chancellor refused the injunction, as he considered the question was one for a court of law in an action for damages. This case certainly differs materially from the well-remembered and flagrant instances of breaches of contract in which Madame Goldschmidt-Lind and Fräulein Johanna Wagner (niece of the composer) figured. Beyond this Chancery episode, Mr. Mapleson's doings call for little notice, especially as the appearances of Mdle. Marimon and Signor Borella in 'Don Pasquale' have been postponed until next Monday night. There is little temptation to dwell on the revival of Meyerbeer's 'Huguenots,' the execution of which last Saturday evidenced lack of proper preparation. A morning performance of this work was given on Wednesday. The season will close next Saturday.

SACRED HARMONIC SOCIETY.

HANDEL'S 'Israel in Egypt' was judiciously selected as the opening oratorio of the fortieth season of the justly famed Sacred Harmonic Society. In no work is the sonorosity of the chorists more finely displayed: with constant practice under the firm, unwavering, and clear beat of the conductor, the singers have yearly gained in richness and mellowness of tone, as also in justness of intonation. The volume of sound from so many voices and instruments is regulated to every shade of expression, startling at times by penetrating power, and anon soothing by subdued sentiment. The training of this body of vocalists and instrumentalists has been a work of years of patient and unceasing watchfulness on the part of Sir Michael Costa; and the signs of progress are unmistakable. Whatever difference of opinion may exist as to the comparative effects achieved at the Crystal Palace Handel Festival and at Exeter Hall, it must be admitted that in the smaller building we have not to wander about in order to ascertain acoustical results. In every part of the hall the minute details can be distinguished and analyzed. The precision of the performance on the 24th ult., striking as it was, must not be cited as the prominent charm of the performance; it was in the observance of the meaning of words, as well as in the accurate following of notation, that the chorus-singing was more than usually remarkable. The difficult chromatic passages, the stumbling-block during the Society's early days, are now intoned with marvellous truthfulness. The sensation created in "He sent a thick darkness" was quite as great, in its way, as in the "Hailstone" Chorus, so vociferously re-demanded: the latter is choral thunder, certainly, which takes one's breath away; but the other are appalling strains, which go to the heart of hearts. The chorus, "They loathed to drink," with its masterly fugue, went superbly, and grandly impressive was the climax of climaxes, "But the waters overwhelmed their enemies." It is a great day for the chorists when 'Israel' is given; the star soloists stand but little chance against them, although a soprano has electrified audiences with "Sing ye to the Lord," a tenor may astound hearers by vocal volubility in the "Enemy said," and two basses with stentorian lungs may secure an *encore* in "The Lord is a man of war." It is no disgrace to principal singers that they are rendered subservient to the irresistible influence of the choral portions of the work. The leading artists were Madame Lemmens-Sherrington, Miss Vinta, Miss Julia Elton, Mr. Vernon Rigby, Mr. Brandon, and Mr. Lewis Thomas. Much stronger casts than this have been heard in the 'Israel.' The tenor carried off the honours: he sang the *bravura* air with animation, and was neat in the articulation of the florid passage, "I will pursue." Sir Michael

Costa was cordially cheered on taking his place in the orchestra. There were three *encores*—the "Hailstone" Chorus, the duet between the two basses, and the tenor *bravura*.

AMATEUR COMPOSERS.

It is difficult, in these days, to draw the line, which formerly was a well-marked one, between amateurs and professors. The amateurs of the present period seize every opportunity, under charitable or other pretexts, of inviting the presence of a paying public, to listen to their compositions or to be judges of their executive skill. It would, therefore, be an act of gross injustice to professors, if criticism showed undue leniency towards amateurs who are competing with them for fame and fortune. Musical works must be judged by the canons of Art, and not with reference to social position. The Hon. Seymour Egerton and Mr. Frederic Clay have been long before the public,—the former as conductor of the "Wandering Minstrels," and as a musician, the latter as the composer of an operetta, which was produced during the management of English Opera at Covent Garden Theatre by Miss Louisa Pyne (Mrs. Bodda) and the late Mr. Harrison, as also by various ballads, &c. On the 22nd ult., in St. James's Hall, the two amateurs *quasi* artists appeared before a large auditory with two new pieces, for the execution of which the leading members of Sir Michael Costa's orchestras at Covent Garden and Drury Lane were engaged, with M. Sinton as *chef d'attaque*, and a body of chorists, 200 strong, of the St. Cecilia Choral Society, of which Mr. C. J. Hargitt is director. It is rarely indeed that any artists can afford to secure such an executive as that which interpreted the two new productions. Mr. Clay's cantata, called 'The Knight of the Cross,' originally written for the Civil Service Musical Society, with solos for tenor and bass, had better have remained in its archives. Mr. Reece, the author of the words, explains that his book was intended only as a vehicle for musical colouring, suggestive of the antagonism between Christianity and Paganism during the third Crusade; but the composer, in his setting, makes it difficult to distinguish between the Cross and the Crescent: the Christian music is much too Saracenic, and the Saracenic music is much too Christian. Félicien David's 'Desert' symphony, and several themes by Meyerbeer, Gounod, and Mendelssohn, have palpably haunted Mr. Clay; but he has failed to add thereto any individuality of his own. With regard to such a dull, monotonous, and outrageously boisterous work, it is useless to go into details. Mr. Reed Larwell and Mr. E. Lloyd divided the tenor parts, and Mr. Lewis Thomas had the bass one; but it was up-hill work, and the temper of the auditory may be judged by the fact that the most commonplace number of the score was *encored*. Mr. Clay has written much better things than this cantata.

Mr. Egerton's work is of another stamp altogether. The policy of a fresh version of the 'Seasons,' after that by Haydn of Thomson's words, is questionable; but the poetry of 'A Pastoral,' by Mrs. Freaque, evinces feeling and taste, and contains at times good descriptive imagery. The fault of the composer is that he has been much too ambitious in his setting of a really simple subject. He is anything but pastoral or rustic, and he aims at symphonic and oratorio effects almost unceasingly. On the other hand, setting aside his Mendelssohnian and Costa tendencies, which are rather too prominently indicated, Mr. Egerton has sensibility; he has a melodious vein, and he can score in a picturesque and effective manner. The Maypole Dance is a very happy illustration of his orchestral tact, as is also the clever pianoforte accompaniment, so brilliantly played by Mr. Franklin Taylor, in the chorus "On a rosy cloud," the re-demand for which was a genuine demonstration of delight from the whole audience. The soprano air, "Streams o'er verdant meadows flowing," sung by Miss Blanche Cole,—who might have dispensed with her shrill, high concluding note,—and the contralto song, "Stillness slumbers o'er the grove,"

given by Madame Trebelli-Bettini, are likely to be heard out of the Cantata, in the concert and drawing-room. The tenor music assigned to Mr. Vernon Rigby, and the bass to Mr. Lewis Thomas, had little points of interest. The March was quite a mistake: the *motif* is familiar to those acquainted with military band-music; the trio is Mendelssohnian *pur et simple*, and is much too elaborate; but the March itself is not in the right form for a rejoicing that winter has given way to spring. There was such an admiring auditory present at the two cantatas that there may be some mistake in our estimation of the works, as they were received with such marked enthusiasm. In these days everything new,—good, bad or indifferent,—at first performances is applauded and accepted as if it was a masterpiece.

Musical Gossip.

THE Mendelssohnian series of concerts at the Saturday Afternoon Crystal Palace Concerts, cannot be recorded as having a distinctive character, for out of new pieces only two were selected, on the 25th ult., out of the composer's long catalogue of works, namely, the 'Ruy Blas' Overture, and the Piano-forte Concerto in D minor, No. 2, played by Mr. Halle; the other instrumental items being Mozart's 'Jupiter' Symphony, Sir W. Sterndale Bennett's 'May Queen' Overture, and Herr Stephen Heller's Piano-forte Caprice, on Schubert's 'Truite,' a theme anything but trite. Of the four vocal numbers, two solos were from Mozart's 'Don Giovanni,' one air from Verdi's 'Traviata,' and one from Donizetti's 'Lucia'; so that the programme, on the whole, was like that of an ordinary miscellaneous orchestral and vocal concert.

WE are promised the production of a new cantata, called 'Placida, the Christian Martyr,' next Tuesday, in the Royal Albert Hall, composed by Mr. W. Carter, a pianist.

It may be questioned whether the flute mania will be revived: it seems to have died with the famed Mr. Nicholson, who was contemporary with the French flautist, M. Drouet, afterwards Kapellmeister at Coburg. The late Mr. Richardson, who had such fluent execution, was a standing name in concert-halls some twenty years since; but since his death the flute has given way to the cornet-piston as the pet instrument amongst amateurs. We doubt whether Mr. Collard, who essayed a flute concert at the Hanover Square Rooms, will soar beyond the fame of a Card or a Clinton, a Rémusat or a Pratten; but no harm was done by Mr. Collard's speculation, and perhaps he may be destined to prove that Cherubini's malediction was pitched in a wrong key. That Kuhlau has composed orthodox flute music, is true; but then he has not given us a work like Mozart's Quintet in A major for the clarinet; and even if Kuhlau had done so, it would have required another artist equal in skill to a Willmann or Lazarus to do justice to it. The wood instruments, such as flute, clarinet, oboe, and bassoon, appertain strictly to the full orchestra.

THE sister vocalists, the Misses Ferrari, daughters of the late Signor Ferrari, will appear soon in a new cantata, the composition of Miss Francesca, the younger of the two singers.

THE Gregorians have formed an association, with Earl Beauchamp as their musical Pope, and the Rev. Mr. Helmore as Precentor, to promote the study and practice of their special tones for church service.

THE Popular Concerts of Chamber Music pursue their course in routine fashion: as yet there has been no novelty and no new artist; but the restricted *répertoire* finds favour and support. Beyond the notification of the curious contrast shown last Monday, between the dry and discursive development of Schubert's ideas and the never-ceasing, fanciful, and melodious imagery of Mozart, there is nothing to call for observation. It is gratifying to find that the general public can recognize the exquisite touch, the perfect mechanism, and the intellectual interpretation with which

our English pianiste, Madame Arabella Goddard, now handles works of all schools—a remarkable evidence of what time and practice will effect, when there has been genuine talent to be developed. The St. James's Hall visitors will be glad when there is a masculine violinist as leader of the quartet party.

MR. W. H. MONK commenced, at the Stoke Newington Assembly Rooms, on the 20th ult., the first of a series of four classical concerts, having the co-operation of the string quartet players, Messrs. H. Holmes, J. B. Zerbini, R. Blagrove, and W. Pettitt, and of Miss K. Poyntz and Mr. Winn as vocalists. The selection was from the works of Spohr, Mendelssohn, Chopin, Handel, A. Lotti, &c.

A NEW three-act *opéra bouffe*, libretto by MM. Hector Crémieux and Adolphe Jaime, the music by M. Hervé, called 'Le Trône d'Ecosse,' has been produced at the Parisian Théâtre des Variétés, but met with such chequered success, that it has had to undergo many important cuts. The music is pronounced to be too laboured for a comic work. The plot turns on the conspiracy of Mac-Razor and his supporters to upset the carriage of Queen Jane of Scotland, in order that by her death a descendant of Robert Bruce may be placed on the throne. A French commercial traveller who sells wines bears a resemblance to the Bruce, and Mac-Razor tries to use him as an instrument, but he saves the Queen, who, out of gratitude, wishes to marry her deliverer, and eventually the real Robert the Twentieth turns up, to be united to her reigning Majesty. The cast comprised Mesdames Vanghell, Chaumont, MM. Dupuis, Grenier, Léonce, Baron, and Bac. M. C. Lecocq has composed an operetta for the Bouffes, 'Le Barbier de Trouville,' M. Paul Herion a buffa opera, 'Une Envie de Clarinelle,' and M. Jean des Gaules 'Un Crime sous les Toits,' for the Nouveautés, but there is no lasting quality in any of these productions.

Mlle. FIDES DEVRIÈS has appeared at the Parisian Grand Opéra-house as the Princess Isabelle, in Meyerbeer's 'Robert le Diable,' the verdict, as after her Marguerite, in M. Gounod's 'Faust,' being that her physical powers are not sufficient for the large arena in which she sang. Mlle. Mauduit was Alice. M. Dulaurens pleased the audience in the title-part.

DRAMA

LYCEUM THEATRE.—Sole Lessee and Manager, Mr. H. L. Bateman.—EVERY EVENING, at 7, 'MY TURN NEXT.' Mr. George Belmore.—At 8, the Drama, in Three Acts, by LEOPOLD LEWIS, entitled 'THE BELLS,' adapted from 'The Polish Jew,' a dramatic study, by MM. Erckmann-Chatrian. Mr. Henry Irving, Mr. F. Hall, Mr. F. W. Irish, Mr. H. Crellin, Miss G. Pauncefort, and Miss Fanny Heywood. The music composed and arranged by M. E. Singa, Chef d'Orchestre of the Théâtre Cluny, Paris, who is (by the kind permission of M. Laroche) specially engaged for this piece, and will conduct the Orchestra. Scenery by Hawes Craven and H. Cuthbert. The whole produced under the immediate direction of Mr. H. L. Bateman.—To conclude with 'PICKWICK,' in Three Acts. Messrs. George Belmore, Henry Irving, Addison, Gaston Murray, F. Hall, Odell, Irish, Dyns, Branscombe, and H. Crellin; Mesdames M. Hill, Leigh, Ewell, La Fontaine, and Kate Manor. Doors open at Half-past six, commence at seven.—Box-Office open daily from Ten till Five.

'THE BELLS.'—Unprecedented Success of the great Psychological Drama, 'THE BELLS,' pronounced by the Press, with startling unanimity, the greatest and most legitimate novelty of modern times.

'THE BELLS.'—Mr. HENRY IRVING as MATTHIAS.—The Press is unanimous in pronouncing Mr. Henry Irving's interpretation of the extraordinary character of Matthias, in 'The Bells,' as among the very highest efforts of the actor's art.—'The Times' says, 'Decidedly the full measure of his deserts was never known until Saturday night.'—'The Pall Mall Gazette' says, 'Acting at once so intelligent and so intense has not been seen on the London stage for many years.'

LYCEUM THEATRE.

A VERSION, by Mr. Leopold Lewis, of the 'Juif Polonais' of MM. Erckmann-Chatrian, has been produced, with the title of 'The Bells,' at this theatre. The original piece, founded upon an early novel of the same authors, claimed to be a study rather than a finished dramatic production. Some attempt has been made in the English adaptation to give greater consistency to the action. The slight alterations that have been made for this purpose are, however, damaging in their effect. The plot, of which an account is given in the *Athenæum* for June 26, 1869, turns upon the terrors of conscience of one Matthias, an innkeeper, who, fifteen years previous to the commencement of the action, had murdered a Polish Jew. He has

since become prosperous, the only drawback from his happiness being, that he hears the noise of bells, resembling in sound those of the sleigh in which his victim had travelled. So afraid is he lest, in the dismay caused by this hallucination, or under the influence of the terrible dreams to which he is subject, he shall speak some compromising word, he sleeps by himself, and allows no one access to him in his unguarded moments. When the anniversary of his crime has arrived, and his mind is led by many circumstances to dwell upon the details of the murder, he goes to sleep, and has a peculiarly vivid dream of his trial and condemnation. His prevarications on the subject of the noise of bells he always hears arouse the suspicions of the judges, and inspire him with horrible fear, since every word he speaks seems in his own despite to carry with it further evidence of guilt. At length a mesmerist is fetched; and under his influence, vainly combated by the criminal, a complete confession is extorted, and the murderer is sentenced to death. So powerful is the effect of this dream, that the wretched man staggers from his bed, and expires clutching, in the presence of the relatives and friends who have broken into his room, at the imaginary rope by means of which the sentence of the law was being carried into effect. Underneath this grim story there is a powerful idea. The situations to which it gives rise are, moreover, thoroughly dramatic. In the English version an attempt is made to strengthen them; but the result, so far as it extends, is failure. Among the perturbing causes that have led, in the original, to the state of mind and body which produces the dream, is the appearance, on the anniversary of the murder, of a second Polish Jew, so nearly resembling the first in appearance, as to suggest to the disordered mind of the innkeeper the idea of a supernatural visitation. The new-comer has, in fact, no connexion with the murdered man. His arrival on the anniversary night is mere coincidence, and his resemblance to his predecessor is scarcely such as would strike any except one whose mind was morbidly sensitive. In place of the visit of the Jew we have in the adaptation a dream preliminary to that which follows, and, like it, presented visibly to the audience. In this the scene of the murder is repeated before the eyes of the awe-struck assassin. Here is a distinct loss of dramatic effect, and a weakening of story by repetition of means and incident, besides a deliberate bringing home to the innkeeper of the guilt of the deed, which it is contrary to the intentions of the authors to impart. The second alteration is in the arrangement of the dance with which the second act concludes. In the original, the murderer, having heard the bells and uttered a cry, is afraid he has betrayed himself. He seizes accordingly on the woman nearest him, and breaks into a dance so wild that the others stop to regard him. In the English play the motive for his dance is not apparent, and the dance itself seems like a superfluous stage-trick. In other respects the task of adaptation is satisfactorily accomplished, and the play, in literary, dramatic, and spectacular respects, is effective. Mr. Henry Irving's presentation of the hero is very powerful. M. Talien, the original exponent of the part, was in the early scenes a bright, cheery man, giving way under depression to the agony of fear and self-accusation. Mr. Irving, on the contrary, carried from the first the brand of Cain upon his brow. He was, moreover, much too youthful in appearance for the character he played. In both these respects he showed inferiority to the French exponent. His acting, however, in the stronger situations, though ultra-realistic in its expression of suffering, had a ghastly power not easy to surpass. There is no question that the man who could give such portraiture as Mr. Irving afforded of the conflict of emotion and passion has histrionic power of the rarest kind. Other parts were well sustained by Mr. Herbert Crellin, Miss Pauncefort and Miss Heywood. The two early acts are short and good. In the last act the trial-scene is too long. Powerful as was the rehearsal by Mr. Irving of the murder, it needs to be shortened. The pitch of emotion is too high

to be long sustained by the audience. 'The Bells' was favourably received. M. Singla, the *chef d'orchestre* of the Théâtre de Cluny, conducted the music.

ST. JAMES'S THEATRE.

ON Thursday in last week the melo-drama of 'Marie; ou, la Perle de Savoie' was given at this theatre. Under this title few playgoers would recollect the old-fashioned *vaudeville* of MM. D'Ennery and Lemoine, 'A la Grâce de Dieu,' which, after running over six hundred nights at the Gaité, was re-named 'Linda de Chamouni,' and transferred to the Italiens. That the name has been changed so as to mislead the public is due to that luminary, the Lord Chamberlain, to whose diligent care for the morals of the public is also owing the fact that the French actors now among us are driven to the *répertoire* of years long past, permission to play French pieces of to-day being constantly refused them. Such paternal protection of the public is scarcely expected from the Chamberlain, and it is possible, probable even, that the kind of interference recently exhibited, which deprives playgoers of the charm of seeing dramatic masterpieces while it sanctions deplorable indecencies in which there is no presence of art, may lead to results striking at the very root of dramatic censorship. 'A la Grâce de Dieu' is the title of a musical romance, by Mdlle. Loyse Puget, subsequently Madame Lemoine, wife of one of the composers of the melo-drama. To the performance of this tune upon a hurdy-gurdy and in other different fashions, the heroine owes her preservation under many circumstances of difficulty. The play, indeed, is one long exposition of the trials to which rustic innocence is subjected. Innocence is, indeed, a little indiscreet, and as its guardians are not much wiser than itself, there is matter for little surprise that its difficulties are numerous. It is first seen in its mountain home, subject to the gallantries of an old Seigneur, a true specimen of Regency tastes and manners. To save innocence from this danger, its protectors conceive the happy idea of sending it to Paris. In Paris accordingly it is seen almost succumbing to temptation, which at the time presents itself in the guise of a young and handsome nobleman. At the critical moment a barrel-organ strikes up "La Grâce de Dieu," and innocence, calling on her tutelary gods, escapes. Act three shows the guardians of innocence hounded, and innocence herself gagged, bound, and carried off by violence. A miraculous interposition of some unseen and unheard musical instrument must, however, have occurred behind the scenes; for, in the fourth act, innocence, none the worse for her abduction, is beheld living in splendour as the apparent mistress of a young marquis. So unmistakable are outward appearances in their indications, that innocence, who has really never forfeited her title to the name, incurs the solemn excommunication of her father. Then innocence goes mad, and lets down her back hair. At this moment a faithful peasant appears, who has followed hitherto her fortunes with self-denying heroism and affection. He conceives a happy idea. Fetching a hurdy-gurdy, he commences to play "A la Grâce de Dieu." Lured by the well-known strain, innocence slowly follows him. Backwards for six hundred miles, to the wilds of Savoy, goes our mountain Orpheus, playing ever, without intermission; and after him crawls weary and dishevelled innocence. Once again in her mountain home, she hears her mother sing the magic song, to which she is not yet tired of listening. This effects her cure; and at the same moment her marquis lover appears to marry her. This preposterous melo-drama has maintained an almost unbroken popularity. It requires, however, admirable acting on the part of the heroine to keep its situations free from hopeless absurdity. It owed much, at the latest representation, to the acting of Madame Victoria Lafontaine, whose presentation of *Marie* was very bright and pleasing. In the movements and speech of Madame Lafontaine there are grace, unstudied ease, and spontaneity, qualities which are

eminently attractive, and compensate for the absence of any strong power of pathos. In the more powerful scenes the acting was less successful than in the lighter. The entire personation was, however, eminently intellectual and agreeable. Minor characters were well supported by Madame Crosnier, Madame Paurelle, MM. Desmonts, Schey, Abel, and Maurice Coste. The acting of Madame Crosnier, as the heroine's mother, was exceptionally good.

In place of the long and rather mawkish melo-dramas which have been hitherto presented, three short and vivacious pieces were given on Monday, for the benefit of M. and Madame Lafontaine. These consisted of 'La Niais de St. Flour,' a *vaudeville* of MM. Bayard and Desmonts, 'Pour les Pauvres,' a *comédie de salon* of MM. Garand and Thomas, and 'La Femme qui Trompe son Mari,' a *vaudeville* by MM. Moreau and Delacour. Madame Lafontaine appeared in all three productions. In the first, an amusing but wholly preposterous piece, she played a girl, who, to rid herself of an inconvenient and unpleasant lover, to whom in a moment of pique she has pledged herself, assumes an appearance of the utmost *brusquerie*, stupidity, and ignorance. Her *ruse* is successful, and she transfers her promise to a young man, whose previous behaviour had supplied her with cause for the entanglement in which she had involved herself, and with an idea of the means of escape. The archness and *espérillerie* of Madame Lafontaine were excellent, and provoked much laughter. Especially admirable were the moderation and delicacy exhibited in a point which offered especial temptations to exaggeration. 'Pour les Pauvres' is a slight sketch, exhibiting the conquest obtained by a wife over a husband in whom the first symptoms of a disposition to seek distractions outside the domestic circle begin to manifest themselves. The motive is common to many pieces of the same class. The acting of M. and Madame Lafontaine in this trifle was admirably bright, intellectual, and delicate. 'La Femme qui Trompe son Mari,' of which an English version was recently produced at the Adelphi, shows M. Lafontaine in a different character. He plays in it a workman who, having apparent cause to doubt the fidelity of his wife whom he loves, seeks consolation in drink, and slowly brutalizes his nature. This part, wholly unlike any in which M. Lafontaine has previously been seen, is well supported, the symptoms of mental distress and of the conflict between love and jealousy being verily depicted. Madame Lafontaine played the wife unjustly suspected. *Picotin*, a comic workman, was presented with genuine, if rather coarse humour, by M. Schey.

ADELPHI THEATRE.

A FOUR-ACT melo-drama, entitled 'The Hidden Treasure,' the authorship of which is assigned in the play-bills to the late Tom Parry and John Oxenford (*sic*), has been played at the Adelphi. A more nebulous and unfashioned production has seldom seen the light. It may be doubted whether one in a hundred of those that saw it when first played had even a glimmering of its significance. Scenes of pantomimic extravagance followed others in which sensational incidents came about by a process of self-generation, of which the secret seems, in late years, to have been lost. Personages were introduced on the stage to serve no obvious purpose except that of showing how much noise they could make, and how generally extravagant they could be; and the piece came at last to an end, which seemed due rather to the exhaustion of the players than the termination of the story. The time of the drama is the reign of the second George, and its action is remotely and obscurely connected with a Jacobite rebellion. One or two of its actors—Miss Rose Leclercq, Mrs. Mellon, and Mr. McIntyre—played with some moderation in the not very intelligible characters assigned them. In the more serious scenes, however, there seemed to be a carnival of extravagance. As the piece contains a house which takes fire by spontaneous combustion, and a fall from a considerable altitude, it is possible that a succession of audiences

may receive it with favour, and may dispense with such frivolities as plot, dramatic sequence and development, intelligibility of story or propriety of acting.

GAIETY THEATRE.

A VERSION of Madame de Girardin's 'La Joie fait Peur' was produced at this theatre last Wednesday. Mr. Dion Boucicault, who is the author of the adaptation, entitled 'Night and Morning,' himself appeared in the part of the faithful domestic, originally performed by Regnier. Mr. Boucicault's rendering of the character, transformed by him into an Irishman, was distinguished by admirable humour and pathos, an occasional touch of blunt downrightiness being all that was needed for complete *vraisemblance*. The afflicted mother, whose grief for the supposed loss of her son is so great that the news has to be broken to her with caution, is here changed into a wife. The absorbing sorrow, the kindling hope, and the frenzy of joy proper to the character, were rendered by Miss Ada Cavendish with such unstudied truth and intensity, as to move her audience deeply. Marked as is the advance that this lady has made of late, her natural and powerful acting on Wednesday took the house by surprise. Mr. Rignold, Mr. Dyneley, Mr. Maclean, and Miss Florence Farren, were included in the cast.

THÉÂTRE DE L'ODÉON.

THE return of M. Geoffroy and Mdlle. Adèle Page to the Odéon gave to the first performance of the new four-act drama of MM. Fouscier and Charles Edmond, 'La Baronne,' more than usual interest. In spite of the powerful cast assigned it, however, the piece obtained a very modified success, and will soon be consigned to the limbo of lost dramas. It is an overpoweringly unpleasant play, and its heroine belongs to those types of feminine monstrosity with which French literature during the past half century has teemed. Edith, a Prussian baroness, is living at Wiesbaden upon her wits. She succeeds in entangling the Comte de Savenay, a man old and exceedingly rich, and ere long time has elapsed she espouses him. Her lover, Dr. Yerlé, has assured her the old man has not six months to live, and Edith has supposed that he will see accordingly the advantage of the ties she has formed, since they must soon be broken by the death of the Count, and will then leave Edith and her lover free and rich. She has reckoned without her host. Yerlé goes to the house of the Count and claims his mistress. The Count is furious at the accusation contained in the claim, and Edith, hoping to cause his death by excitement, coolly confirms what Yerlé has said about her. So enraged is the Count, he attempts to strike the woman who has dishonoured him, and Edith succeeds in getting him locked up in a madhouse. She then takes charge of his property, and induces his daughter to break off a projected marriage and retire to a convent, the reason set before her being the probability she will inherit her father's insanity. At this point the doctor, hitherto the accomplice of the baroness, refuses to follow her further down the paths of crime. Her end is near, however, since the Comte de Savenay succeeds in escaping from his asylum, and, in spite of cries and resistance, strangles her. His forces exhausted by this horrible scene, he falls and dies, avowing first to the doctor, who enters, his past and present sanity. In the part of the *Count* little can be seen specially suited to the talents of M. Geoffroy, who, however, caused a profound impression as its exponent. Mdlle. Page was the *Baroness*, and M. Pierre Berton the *Doctor*. Other parts were supported by M. Porel and Mdlle. Sarah Bernhardt.

Dramatic Gossip.

MR. BOUCICAULT'S romantic drama of 'Elfie,' which has been given in various country theatres, will be performed this evening at the Gaiety Theatre. Mrs. Boucicault will appear in it, commencing an engagement of one hundred nights, previous to her departure with Mr. Boucicault to America.

A BURLESQUE, entitled 'Isaac of York,' was produced at the Court Theatre on Wednesday. It is about as stupid and as unmeaning as its fellows, and was received by an eminently fashionable audience with roars of delight. It will probably fill a theatre, to which the management has had difficulty to lure audiences by bright comedies, performed with a company of unusual merit. It is time another Swift appeared.

AMONG the doings at the outlying houses may be chronicled the production of a new drama, entitled 'By Command of the King,' at the Pavilion; the re-appearance at the Britannia, in Hamlet, and subsequently in Othello and Claude Melnotte, of the Wizard of the North, who aspires to be a tragedian as well as a conjuror; and the appearance, at the Standard, of Messrs. Henry Marston and T. Swinbourne, in a round of Shakespearian characters.

"Q." has republished the articles on the 'Dramatists of the Present Day,' which appeared in our columns, adding an article on Mr. Charles Reade, and prefixing some suggestive remarks on the state of the Drama.

MR. BYRON'S burlesque of 'Ivanhoe' has been revived at the Strand Theatre.

THREE novelties, each in one act, have been given at the Vaudeville. 'Le Cap des Tempêtes' is a pleasantly described scene of matrimonial jealousy and reconciliation, by MM. Prevel and Philibert. 'Le Gendre du Colonel' of MM. Grangé and Bernard, shows a peaceable man led into quarrels by a fire-eating father-in-law, and brought out of all by a clever wife. The principal part in the piece is played by M. Delannoy. 'L'Enlèvement' of M. Becques, is unsuccessful, and has already been withdrawn. It is a very unpleasant plea for facility of divorce. Two households are depicted, and in each the head of the one house is the accepted lover of the mistress of the other. These complicated relationships result in the flight to America of two of the parties concerned, and the assumable formation of closer bonds by those left behind.

AMONG novelties expected to come off in Paris during the present week, are the 'Christiane' of M. Gondinet, at the Français, the 'Juif Errant,' at the Châtelet, and 'Tricouche et Cocollet,' a five-act comedy, by MM. Meilhac and Halévy, at the Palais Royal.

M. LAFONT has returned to Paris, entirely recovered from the severe illness to which he has been subjected during his stay in England.

'CINQ MILLIONS D'HÉRITAGE,' a two-act *comédie-vaudeville* of M. Michel Anzo, produced at the Folies-Nouvelles, is not altogether unlike a production of the late Samuel Lover. A domestic servant, who has accompanied his master to Texas, and tended his dying moments, has received as a reward for his fidelity a bequest of five million francs. He is unable after his return to Paris to enjoy his money or to forget his old habits, and almost carries out the old English joke of the footman, similarly prosperous, who, when his carriage came to the door, instead of entering it jumped up behind. In the end, he persuades a young man who has run through a fortune to live at his expense and personate his master. On finding that the youth in question is the direct heir to the fortune he enjoys, he kindly presents him with his five millions.

FRAU JACHMANN-WAGNER, who for more than twenty years has been a leading member of the Berlin Hoftheater, will retire from the stage on the 1st of January, 1872.

AT Görlitz, the first performance on the German stage of 'Der Wildling,' a drama, in three acts, by Herr Roderich Benedix, was very successful.

AMONGST the novelties lately brought out at the Munich Hoftheater, the most successful has been Herr Bauernfeld's drama, 'Zu Hause,' performed during last month.

TO CORRESPONDENTS.—C. F. M. B.—J. H.—E. F. B.—O. C.—G. B.—T. H. W.—received.

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